

CASTLE of

No. 32



FRANKENSTEIN



\$6.00

LARRY
FIE
1964





catch me if you can!
THE INVISIBLE MAN

Castle of Frankenstein

No. 32

Foreword
by
Gaille E. Webb

Published
by
Dennis Drukenis

Visitors

B. SWIFT
D. BAZZING
V. BULL
N. MICHAEL
J. SHERIDAN
P. TROTT
C. LEE
D. GRANT

D. GIL
T. GILLES
S. FLEMING
K. HATFIELD

J. KROGER

Y. GOR

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Dennis J. Drukenis
Editor & Publisher
Larry Ivie
Consulting Editor

FRONT COVER: INVISIBILITY by Larry Ivie (©2001 by Larry Ivie)
BACK COVER: INVISIBLE MAN REVEALED by Frank Garofolo

Staff

Writers:
Ron Adams
Calvin Beck
Dick Brierley
Dean Chambers
Frank Ueda
Dennis Drukenis
Jeff Kurta
Henry Nicolletti
Joseph Romano
John Skerchcock
Tom Trimman
William Yates
Alan Warren
Bertine
Dick Brierley
Frank Ueda
Bill Grant
Larry Ivie
Rick McArthur

CASTLE OF FRANKENSTEIN #32 is published by Dennis Drukenis Publishing & Mail Order, Inc. 348 Jocelyn Pl. Highwood, IL 60040. This new updated revival of the legendary monster magazine is not affiliated with the original publisher but is a tribute to that pioneering effort. The current publisher cannot be held responsible for non-payment or non-receipt of goods purchased from Gothic Publishing. CASTLE OF FRANKENSTEIN #32 is TM and ©2002 by Dennis Drukenis Publishing & Mail Order, Inc. All Rights Reserved. The photos used in this classic monster magazine are used for a nostalgic historical look at the movies and are believed to be in the public domain. Those photos not in the public domain are ©2002 by their respective owners. Your LETTERS OF FRANKENSTEIN or memories are always wanted. All letters/ memories become the property of the magazine and may be published in whole or part and will be considered intended for publication. Printed in the U.S.A. SPRING 2002 ISSUE



FRANKENSTEIN FOCUS

As the castle door opens to the first new issue of 2002, I thought it might be time to reflect on our **FRANKENSTEIN FOCUS**.

Depending on how you look at it we are now celebrating our 3rd Anniversary or 4th year of publishing the Frankenstein Family of vintage monster magazines. **THE JOURNAL OF FRANKENSTEIN** #2 debuted in January 1999, followed by the *"FIRST NEW ISSUE IN A QUARTER CENTURY!"*—**CASTLE OF FRANKENSTEIN** #26 in June of 1999 and **JoF** #3 in July 1999. 2000 would see the release of **CoF** #27, 28, Yearbook 2000 and **JoF** #4. 2001 would reveal **CoF** #29, 30, 31 and **JoF** #5. And let's not forget **CASTLE OF FRANKENSTEIN PRESENTS THE NEW ADVENTURES OF FRANKENSTEIN** Tome #1, 2, 3, 4 and 5 were also published in 2001. That brings our total vintage monster magazine output to 16 magazines. At this rate in 3 or 4 years we will surpass the original output of **CoF**'s 25 issues and 1 issue of **THE JOURNAL OF FRANKENSTEIN** that took from 1959-1975 to accomplish.

Now that I have everything we have accomplished in my head and in front of me it is now time to focus again. In **CoF** #26 I laid the groundwork for our **FRANKENSTEIN FOCUS** by saying, "We plan on keeping **CoF** like it was when it first began in 1961. Rather than continue from where **CoF** left off with issue #25, we will be going back to the beginning and growing from there."

The "themed-type" issues grew from the availability of Larry Ivie's unpublished Frankenstein Monster and Bela as Dracula covers. We would restart with a Frankenstein cover just like the original **CoF** and it would actually be the cover that was supposed to have appeared on that issue. **CoF** #27 would feature a Dracula cover that was supposed to appear on **CoF** #2. **CoF** #28 would feature a werewolf instead of a mummy like **CoF** #3 but **CoF** #29 would feature an all-new Mummy cover by Larry. I



think you can now see what I was trying to do as far as "growing" but also following the first five issue. Our themed issue format has just about run its course so you can expect to see some new developments soon.

The new **CASTLE OF FRANKENSTEIN** would cover classic monster movies, but also silent classics and serials I said in **CoF** #26. We would also feature "FRANKENSTEIN BOOK REVIEWS" but review a lot of classic horror books rather than strictly film related books which a lot of magazines do today. The **FRANKENSTEIN MOVIEGUIDE** was the favorite part of **CoF** for many fans so there was no doubt that we would continue that tradition with our **FRANKENSTEIN VIDEO MOVIEGUIDE**. We have since expanded on that concept with two **SPECIAL EDITION** versions published in the **CoF YEARBOOK 2000** and **JoF** #5. This issue sees yet another expansion of that concept with another **SPECIAL EDITION** featuring unpublished comments on a variety of movies by former **CoF** founder Calvin Thomas Beck.

FRANKENSTEIN FLASHBACKS was a new feature created that would showcase historical artifacts from the original magazine. Fiction would also quickly become a part of the **CoF** mix with the introduction of **THE RETURN OF THE MONSTER** in **JoF** #3 and my new phrase "Castle-horror-pulp" story. The Frankenstein Monster would also quickly become a big **FRANKENSTEIN FOCUS** and rightly so. Frankenstein would be examined in not only fiction stories but in various movie releases. I consider the Frankenstein Monster to now be a big focus of **CoF** and my fascination has grown since we started publishing **JoF** and **CoF**. I think our extensive Frankenstein Monster coverage has been exceptional so far and we will continue to expand on this façade of the new **CoF**.

Perhaps the best comment I have heard regarding the new **CoF** happened on the very day **CoF** #26 arrived. The first copy

I took out of the carton was lying on our kitchen table. I later grabbed this copy of **CoF** to show my wife and she said, "I was wondering why you had that old magazine on the table. I couldn't understand why you weren't worried about it getting damaged." She thought it was a vintage magazine and that is exactly what we are trying to achieve with all our publications! **JoF**'s a blast to 1959, **CoF** to the 1960's and **CoF Presents** to the pulps of the 30's and 40's.

Another important but until now undiscussed but visible part of **CoF** is the full page and half page photos. We have gone the extra mile to obtain many rare photos like the **SON OF DRACULA** ones shown in **CoF** #27 or the **ABBOTT AND COSTELLO MEET FRANKENSTEIN** photos shown in the **CoF Yearbook 2000**. In order to get the best possible reproduction of these photos we also have our printer shoot most of them.

Comics played a big part in the original **CoF** and up until now we have tried to run one panel or 3 or 4 panel comic strips in every issue to maintain that aspect. In the last two **JoF**'s we have run reprints of Dick Briefer's **FRANKENSTEIN** and now bring those vintage comics to these pages to expand on the concept.

A lot of thought and planning was given to our version of **CoF** before we revived the dormant monster magazine. I realized that **CoF** had "legendary" status in some fans minds. The one thing you hear about **CoF** all the time is that it was "more adult", "more scholarly" than the other monster magazines at the time. The occasional topless photo helped foster this "more adult" label along the way. The photos were probably more a product of the times (late 60's and 70's) than anything else. Topless photos will of course not be a part of this revival but you never know the **CoF** Slaymate photos could return at some point as we grow. Probably the second most memorable feature of the old **CoF** was the previously mentioned **FRANKENSTEIN MOVIEGUIDE**. Some fans think of the old **CoF** as "camp" as they probably recall the Joker and Green Hornet front covers or Batman on the Bat cover. Some people remember **CoF** for the photo covers. What it all boils down to is that people usually fondly remember the first issue they



picked up or their favorite issue and base their overview on that. CoF #4 is the one issue I fondly remember buying at the corner drug store and reading and re-reading it so it is probably the one that forms my basis for the revival. There is no way to describe my joy when I first obtained our CoF Scarehouse Find and I suddenly had 300 copies of CoF #4 in my possession. So anyway, I realized right away we had all these memories of what CoF was all about and could probably never measure up to what each and every person remembered. All we could do was start over and create a new yet old classic monster magazine and go from there.

After reflecting over all this I can say that I'm happy with our direction and what we have accomplished so far and look forward to expanding and growing over the upcoming years but more importantly still retain that "old" feel to it all. I hope this better explains our current FRANKENSTEIN FOCUS. It certainly helped me to bring everything into FOCUS. I guess you could also call this my "Headitorial" for CASTLE OF FRANKENSTEIN #32!

Dennis J. Drukteinis



Dear Dennis and Castle Inhabitants;

About a year ago, I was in a favorite Connecticut used book emporium, rummaging through the Film/Hollywood section and I chanced to find the 1978 book SCREAM

QUEENS: HEROINES OF THE HORRORS for the unbelievable sum of \$15. The book, covering actresses from pre-Mary Philbin up to '70s genre figures like Martine Berwick, is by on Calvin Thomas Beck. Memories of the original Beck publications, THE JOURNAL OF FRANKENSTEIN and CoF, rushed forth. It was a particularly apt time for my little "archaeological" discovery, since at that same moment, CASTLE OF FRANKENSTEIN magazine was getting a change of editor and was beginning to ream the mag and comic store shelves again! Like the Monster as portrayed by Karloff or Glenn Strange, you can't keep CoF out of circulation for more than a paltry few decades.

CoF was the publication every horror/fantasy movie fan seemingly graduated to after outgrowing FAMOUS MONSTERS and lesser tomes on unusual films. But CoF always had a special appeal beyond its more "adult" orientation. The magazine was always downright weird, in and of itself. CoF would appear and disappear mysteriously, like a writhing, from the shelves of mags in an area drug store back around the early 1970s, in a manner such that you never could figure out when an issue would show up. The inner contents and the construction of the CoF articles themselves often seemed very haphazard, chaotic, yet ultimately sensible. And as far as keeping to a regular schedule, forget it. Calvin Beck obviously operated on a clock and dimension of time uniquely his own; thus, CoF was the only magazine I'd ever heard of where a 6-issue (year's) subscription began in 1969 could have lasted until 1972! Anybody who dealt with CoF or tried to place orders from its "Gothic Castle" service will tell you that the above is not much of an exaggeration.

Thoughts of CoF generate cherished as well as bittersweet memories. CoF filled in the gap for the (usually) scant time that local Connecticut TV stations devoted to classic horror, sci-fi and fantasy films. There was increasing genre movie coverage by our local stations during one period, about 1970-'73, but Connecticut lacked a horror host that we could call our own. Channel 30 in Hartford bought a movie package that included intrus and between-segment comments by the famed Svengoolie, when they should have used Genghis Meskill as a host, who sorta resembled old Glenn Strange! Unfortunately, after '73, the "Creature Features" film series ended and genre movie broadcasts became incredibly rare and infrequent in the state through the 1980s. When the great horror magazines also folded their tents and quite during these same years, it was a sad time for true fans. Luckily, that phase is over!

So, Dennis and all the writers and contributors, thanks a million for bringing back CoF and the spirit of the legendary Calvin Beck, and in turn the spirit of a long-

lost golden era of film fandom. There are only a few "tiny" changes I would make in the new version of CoF to bring it even closer to the original in content, so I will end this letter with those suggestions:

(1) You have to always be sure to include an ad for the "Christopher Lee Reads Dracula" recording, which was featured in nearly every issue of CoF. Even if you cannot sell the album, you must include an honorary page devoted to the ad. An institution.

(2) The unusually fine-line fantasy illustrations by artists like Hannes Bok were pulled out of old books that Beck owned and reproduced in CoF, often on inner covers. These were another important part of CoF!

(3) Well, if not the above, you've gotta revive the "Slaymate of the Month" feature! I have an actress in mind for the first in a new series of Slaymates: Yvette Stensgaard of Hammer film fame, who was omitted from Beck's "Scream Queens" book. Then there's Yvonne Monlaur, Andree Melly (BRIDES OF DRACULA) and...oh, hell, just do a whole series on Ms. Ingrid Pitt! Beck might have been a Norman Bates-kind-a-guy, but he had taste, anyway!

(4) Don't be afraid to be a bit messy in constructing the articles for CoF, because Calvin Beck and his gang pioneered an exquisite level of bizarre article formatting. Look back at the old issues, where some articles looked like they had three different kinds of type-face used, photos oddly cropped and placed...can anyone live up to that standard? I'm sure you'll give it a try.

(5) Don't shy away from commentary that goes beyond filmdom, into other realms. Beck was the only horror mag operator I know of who did editorials that were politically-charged, speaking out about the Vietnam War, pollution, environmental problems with household products, etc. Warren dabbled: Beck ranted.

That's it. Thank you again for all your work! Long live CoF and JoF, the second time around.

Sincerely,

Art Warren, ancient college radio poison-aby and artist, not to mention film fan

Hello Dennis,

Thank you for the recent JOURNAL OF FRANKENSTEIN #5. It was a grand cover and the whole issue was great. Somehow for me just the name JOURNAL OF FRANKENSTEIN summons up scenes from years now long gone but not forgotten. Monster memories—in this mad post 9-11 world we need friends like THE JOURNAL and CASTLE to help us through the grim fog of this age.

CASTLE OF FRANKENSTEIN #31 was great. I've always been a fan of that wacky Devil Doc—Fu Manchu and what a wealth of info it was, so many Fu Manchu movies out

there, and I've seen so few, well its something to look forward to seeing anyway. Part 3 of the Universal Mummies was a lot of fun. Both were great issues, please keep up the good work.

George Diezel II

Dear People,

The Movieguide continues to be very entertaining as well as informative. I always remember one of the old ones where PLAN 9 was described as "a home movie masquerading as a feature film". Hilarious! This time out, a comment that caught me was about HORROR OF DRACULA—"Watch for Bernard Robinson's amazing, dust-free castle sets". I always wondered about that. By comparison, the vastly inferior SCARS OF DRACULA and one Lee personally disliked, DRACULA A.D. 1972, managed more "atmospheric" sets for Drac to stalk around in.

I've been watching all my Sherlock Holmes films, and I wanted to pass on how the 1939 HOUND really surprised me of late. It holds up extremely well, and despite leaving out some characters, combining others, and altering some scenes, still stands up as one of the BEST adaptations of that story, and just one plain of the BEST Holmes films ever! (For comparison, I also have the Peter Cushing, Peter Cooke, Tom Baker, Ian Richardson and Jeremy Brett films—the last being the biggest disappointment for its potential, and the Cooke one being an abomination not even worthy of consideration!) I've long felt Rathbone's 2nd film superior, yet on my last viewing I found it didn't hold up as well as the 1st. Change in tastes, or just changes in perceptions? (The same thing happened back when I got to see FROM RUSSIA WITH LOVE and GOLDFINGER uncut on a double-bill in a movie theatre—my estimation of FRWL soared after that, while surprisingly I found myself liking GOLDFINGER less than I have previously! It happens...)

ISLAND OF LOST SOULS is another real classic. How is it something from so early in the sound era (1932) can stand up so well while both remakes were so comparatively lame or incompetent?

THE BRIDE was a real surprise, and became a favorite of both me and my Dad! Not really a "remake"—it's more a pseudo-sequel, picking up right near the end of BRIDE OF FRANKENSTEIN, but changing the ending—and going on from there. Quetin Crisp, who didn't seem to have even a single line of dialogue, obviously plays a character similar to Ernest Thesiger's Dr. Pretorius, who was not even in the book! I rate Sting among the 3 top Frankenstein evor (along with Colin Clive and Peter Cushing). I couldn't get over the irony that Frankenstein wanted to create a perfect, modern, independent thinking woman—only to be completely bent out of shape BECAUSE she wanted to think for herself. So "smart", and he couldn't even see

this contradiction. I was thrilled when he was tossed to his death (shades of the 1931 film), and THE BRIDE gave us only the 2nd-ever "happy" ending for the monster—after YOUNG FRANKENSTEIN, of course!

I always thought the perfect match for a double-bill with THE BRIDE would be the 1979 DRACULA. Both were among the most lavishly-produced modern "classic horror" films, and both had stories that diverged wildly from the source material. With its characters and relationships "shuffled" like a deck of cards from the original book, the Langella film follows almost exactly the events in—of all things—Dan Curtis' feature, HOUSE OF DARK SHADOWS' right down to the vampire coming to get his rival out of town on business so he can have dinner with the guy's girlfriend! Try watching both back-to-back and see if I'm not right...

Henry R. Kujawa

Dennis,

I'm a long time reader and fan of Scares Monsters, but am actually writing about your recent Castle of Frankenstein publications. I notice that the letters page is usually bare, and you frequently comment on the fact that so few letters are received. I've noticed the trend as well, and would like to offer my thoughts on the matter.

Unfortunately, the new CoF fares somewhat poorly when compared to Scares Monsters. I believe Scares Monsters' real strength is the way in which it focuses on all aspects of monster subculture. While there are many monster film magazines, no other publications seems to focus on current and vintage toys, radio programs, comics, books, cards and records. In fact, the only publication I can remember coming close to your breadth of coverage is The Monster Times. Scares Monsters, then, comes across as a unique and varied publication, with articles like "Monster Memories" that one does not see elsewhere.

The original Castle of Frankenstein is regarded by many as the best of the vintage monster magazines, and with good reason. Aside from the entertaining and eccentric editorial style, this magazine moved beyond the child centered world view of Famous Monsters to offer readers adult writing, exposure to European and art house horror, book reviews, articles on vintage pulps, radio programs, and even pin-ups! While FM always looked great, CoF always read great, and thus was more satisfying in the long run. Furthermore, like Scares Monsters, it offered something UNIQUE.

The new CoF, by comparison, seems to focus on the same war-horses that have been, and continue to be, beaten to death. For example, every time I pick up an issue and read another plot summary of a Universal film or series, I feel bored and disappointed. It would be difficult enough to offer new analysis of such films, but plot summaries seem particularly

useless in the age of home video and DVD. Furthermore, anyone who is buying this magazine has already seen these film countless times. This is the mistake that FM made—it seemed to regard every issue as a primer on classic horror for children. Thus, I was not surprised to read in the new issue of Psychotronic Michael Weldon's disappointment with CoF, and his lament that in the old CoF, one was exposed to "things you didn't know about." Also the quality of writing varies dramatically, taking away from the overall impact of the magazine.

With regard to the positive aspects of the magazine, I do believe that the film guide is an overlooked strength. I too, ignored it for several issues, but when I finally did read the entries, I was surprised by how well written many are. I was pleasantly surprised by the book review column—especially the inclusion of paperbacks available through the old Captain Company. The coverage of vintage radio is also welcome, and harkens back to the old CoF.

I'm not writing simply to criticize, but to humbly offer some suggestions. Thanks to DVD, we are being flooded with quality home-versions of famous and obscure European and Asian horror films—few of which were covered by the vintage mags. Isn't this the type of stuff the old CoF would have covered? Imagine the CoF logo emblazoned over a cover painting of Coffin Joe, a Jean Rollin vampire, or a Chinese hopping ghost? Even plot summaries would likely be useful, as many readers do require introductions to these films.

Furthermore, many of your competitors are offering film reviews, but no one (with the possible exception of Video Watchdog) is offering film analysis. I believe that encouraging intelligent analysis of horror films would be a great way to set CoF apart, and also evoke the reader response that seems to be lacking. Of course, this would mean punching up the intellectual content, but isn't that what set the original CoF apart in the first place? Don't get me wrong, I'm not saying that the articles should read like dissertations (a problem with the Creation Books film series) but intelligent and provocative entertainment is sorely needed in the monster magazine field.

Here's another idea, although one that would be perhaps much more difficult to implement. Wouldn't it be fascinating to pretend that the old CoF never ceased publication, but instead continued on in other hands. Thus, each new issue would be put together as if it were current for the month and year in which it would have been published. While this might not be feasible for an ongoing project—what about an annual yearbook, starting with 1968?

I apologize for the length of this letter, but care about your publications and would like to make them the best they can be.

Sincerely, John-Paul Checkett

Frankenstein

Video movieguide

by Ron Adams

Welcome to another installment of films to look for....these are films that have appeared on home video/DVD, at one time or another. While not a complete list, by any stretch of grey matter, it serves as a list of items that classic **CASTLE OF FRANKENSTEIN** movie fans might find interesting.

JACK THE GIANT KILLER (1962) A princess is kidnapped, a fierce giant monster is on a rampage and flying witch-burpies attack a ship. Sound neat? It is. Similar in many ways to **THE SEVENTH VOYAGE OF SINBAD** (including star Kerwin Matthews) this made a big splash with ticket-buying monster kids of the 60's. A bit grittier and spookier than **7TH VOYAGE**, this has more horror elements. Special effects by Jim Danforth.

JACK THE RIPPER (1959) Great mystery-horror that tells the classic story of England's Ripper. In the style of the great early Hammer shockers of the late fifties and early sixties. Great Old England feel with fog and...there...bear... footsteps behind you! Taut, cool thriller! Includes a color finale (the majority of the film was shot in Black and White.)

JACK THE RIPPER (1958) Stars Boris Karloff. Repackaged episodes of **THE VEIL** TV show into a feature movie. The episodes include one where a father sends a message to his loved ones on a farm, after his death. A sea captain (portrayed by Karloff) decides to off his wife, with eerie repercussions. And, a man has a kinetic relationship with Jack the Ripper....and only he can convince Scotland Yard that he knows how to stop the vicious killer.

THE JADE MASK (1944) A scientist is found dead....Chan is on the case. Charlie Chan (Sidney Toler) and assistant Birmingham Brown (Mantan Moreland) look into the homicide of the doctor who invented a way to make wood as hard as iron. Co-stars movie veteran Frank

Reicher as the unfortunate scientist.

JAIL BAIT (1954) Early Ed Wood, in the days before he had totally honed his talents (Wait! What am I saying?!) In Ed Wood's classic style, he's reunited Hollywood vets and Hollywood up-and-comers who were desperate for work. This is Ed Wood's film noir/crime opus with Lyle Talbot, Steve Reeves (in his first role), Dolores Fuller and others. A young thug kills a cop and is on the run. Tough, brutal and an Ed Wood extravaganza!

JAMAICA INN (1939) Daphne du Maurier's twisted murder tale directed by Alfred Hitchcock. A young woman goes on holiday to the Jamaica Inn only to discover an underworld of evil operating there. Stars the flamboyant Charles Laughton and Maureen O'Hara.

JASON AND THE ARGONAUTS (1963) The colorful adventure of Jason searching for the Golden Fleece. Along the way he encounters the horrors of a bronze giant and an army of sword-wielding skeleton! Effects by master Ray Harryhausen.

JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER (1966) Stars John Lupton, Cal Bolder, Narda Onyx and Steven Geray. I can still remember seeing this on the Drive-In marquee back in the 60's, when I was just a scruffy kid. What a great title I thought! Sounds like lots of action

and monsters. Well, the title is enticing. Loads of fun, just don't expect the quality of **GONE WITH THE WIND**....or, even **THE KILLER SHREWS**. It's Doc Frankenstein's granddaughter who's up to the bad business in a western town, when



JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER (1966)

CASTLE of FRANKENSTEIN



ol' Jessie James rides in. Directed by William "One Shot" Beaudine!

JOURNEY TO THE BEGINNING OF TIME (1954-67) A group of kids raft through time and discover dinosaurs! A Czech film made in 1954 with scenes added in 1967 and released theatrically. Shortly afterwards it was sliced and diced into 10 minute segments and played in syndication as children's TV fare.

JOURNEY TO THE CENTER OF TIME (1967) Scott Brady stars in a journey through time— weird things in the future, dinosaurs in the past. Cool drive-in fodder! Also features Gigi Perreau, Anthony Eisley and newcomer Lyle Waggoner.

JOURNEY TO THE FAR SIDE OF THE SUN (1969) Stars Roy Thinnes, Ian Hendry, Lynn Loring, Herbert Lom and Patrick Wymark. An alternate earth is discovered in the exact opposite rotation as our earth. It's been hidden on the other side of the sun. Two astronauts head that way to see what it's like. They crash land earlier than expected. Are they back on earth...or on the alternate earth where everything (including people) could be an exact replica...or are they?!

JOURNEY TO THE SEVENTH PLANET (1962) Turns out the seventh planet is just like ours...or is it? Similar to Ray Bradbury's story "Mars is Heaven." But, as astronaut John Agar discovers, there are monsters behind every corner.

JUGGERNAUT (1937) Boris Karloff is an evil doctor with a knack for poisoning people. A woman conspires with him to kill her wealthy husband. Nicely acted melodrama-thriller. Hand me the syringe, nurse....

THE JUNGLE (1952) Stars Rod Cameron, Cesar Romero and Marie Windsor. Adventure and science fiction in the story of a hunt for living Mammoths. The expedition heads for India, into the deep jungle in search of an isolated land untouched by time. A prehistoric void in a strange land.

JUNGLE CAPTIVE (1945) Vicki Lane takes over as Paula, the ape woman and has a had hair day. Rondo Hatton is in it having a had face day.

JUNGLE GIRL (1941) Stars Francis Gifford, Tom Neal, Trevor Bardette and Gerald Mohr. Republic's serials were always miles above the competition and this one rocks the jungle. From his snakes to exotic evil villains, its 15 chapters of non-stop action and

adventure.

JUNGLE HELL (1956) Stars Sahu, David Bruce and George E. Stone. Radioactive rocks in an isolated jungle are killing people. The radioactivity has something to do with flying saucers that are seen hovering over the area, shooting beams of light down to the planet. David Bruce (**THE MAD GHOUL**) is a renegade scientist working with Sahu to get to the bottom of the weirdness. Hot jungle, flying saucers and lots and lots of elephant footage!

JUNGLE WOMAN (1944) Acquafetta and J. Carol Naish in the follow-up to **CAPTIVE WILD WOMAN**. Paula, the ape woman is on a killing spree. Low on actual monster scenes....make-up man had more luck with Vickie Lane in the sequel, **JUNGLE CAPTIVE**!

THE KARLOFF COLLECTION (1950's-1960's) 7

Karloff videos in a handsome monster box! The set includes **THE VEIL**, **THE TORTURE ZONE**, **JACK THE RIPPER**, **DESTINATION NIGHTMARE**, **DANCE OF DEATH**, **CULT OF THE DEAD** and **ALIEN TERROR**. Some rare, seldom seen Boris Karloff episodes from the unaired TV series **The Veil**!

KILL, BABY...KILL! (1966) It's Transylvania (and you know THAT can't be good!) and a series of murders is attributed to an age-old curse. The ghost of a young girl is seen roaming in shadows and windows. This Italian gothic will make the hair stand up on the back of your neck. Yeeesh! Directed by Mario (BLACK SUNDAY) Bava.

KILLER BATS (1942) Also known as **THE DEVIL BAT**, this flick features



KILLERS FROM SPACE (1954). Also known as **ALIENS FROM SPACE**.

Lugosi hell-hent on revenge from people making profits on his inventions. He uses giant killer hats and a special after shave that attracts them. He gives the after shave to his enemies and... "Goodbyecccc."

KILLER CLOWNS FROM OUTER SPACE (1988) Stars Grant Cramer and Suzanne Synder. Tongue-in-cheek sci-fi cult favorite. We get asked about this movie all the time and its finally been released on video. Really nasty gremlin creatures from another planet land on earth. Their spaceship is disguised as a circus tent. The aliens look like hug-eyed circus clowns and they want to turn earthlings into cotton candy. Crazeee man, crazeee.

THE KILLER SHREWS (1959)

CASTLE of FRANKENSTEIN



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Scientist enlarges shrews to the size of dogs...and they're real nasty! Not only are they the size of dogs, they look just like dogs wearing fur coats and paper fangs. Ken Curtis (Festas in the TV show Gunsmoke) produced this fifties frolic. Much more fun than you might think!

KILLERS FROM SPACE (1954) Also known as **ALIENS FROM SPACE**. Peter Graves stars in an early 50's sci-fi with the quintessential bug-eyed monsters from space. Graves is brought back from the grave (s) by the aliens. Wacky.

KILLERS ON THE LOOSE (1936) A pulp-like story of a hooded master criminal on the run. Lon Chaney Jr. appears in a small uncredited role as a thug/grave digger. Aka:

KILLER AT LARGE.

KING DINOSAUR (1955) Iguanons and alligators stand-in for dinosaurs and let the mad frolic begin. Obviously made before animal rights groups could cause a stink. Bert I. Gordon effects. Fire up the popcorn!
KING KONG (1933) The original 1933 classic with Robert Armstrong, Fay Wray and Bruce Cabot. An enterprising promoter (Armstrong) and a young beauty (Fay Wray) travel to Skull Island. Dinosaurs and the mighty ape—KONG, preside there. Armstrong captures the giant ape and brings it back to New York. Kong escapes and knocks New York on its ear. A classic in anyone's book.

KING OF THE ZOMBIES (1941) Trashed in many circles—I love this film! Two men crash an airplane on a distant island. The island is presided over by a zombie leader. Mantan Moreland steals the show with the best one-liners around.

KINGDOM OF SHADOWS (1910's-1920's) Kino Video, the great source for quality horror silents has put this jammed-packed video together. Fifty of the all-time classic scenes from silent horror films. **THE GOLEM TO THE CAT AND CANARY** to the films of Lon Chaney...a retrospective for every fan of the "Silent Screamer!" Digitally mastered.

KISS OF THE TARANTULA (1972) Crazy spider movie...perhaps a nice companion to **SPIDER BABY**. A young girl uses her pet tarantulas to take revenge



on people she doesn't like. A cult classic.
KISS OF THE VAMPIRE (1964) Arguably Hammer's best vampire film (even without Chris Lee). Some of the most memorable (yet seldom seen) scenes to come out of Hammer. The opening sequence features a view from **INSIDE** the coffin as a female vampire is staked! Plus, a hoard of bats come crashing through a huge stain glassed window. Well-acted and truly creepy.

KONGA (1961) Stars Michael Gough, Margo Johns and Jess Conrad. A serum from Africa is discovered to grow plants to monstrous proportions. Why not try it on a chimpanzee? Heck, sounds like a good idea...maybe. Well, it works, the chimp grows and grows obeying the commands of its mad doctor (naturally!). Instead of New York, or Tokyo, this time it's London that takes a whooping. Cheeta Kong meets London Bridge.

KRONOS (1957) A UFO lands in the ocean. A giant monster machine comes pounding out of the ocean. It's kinda like a robot, kinda like a humungous refrigerator with force

fields...the size of a skyscraper. Its function, to suck the earth dry of energy. Fifties sci-fi vet Jeff Morrow heads the cast. Widescreen!

KUNG FU (1972) David Carradine stars in this Martial Arts fantasy. A full-length TV-feature from 1972 that spawned a series and a huge interest of the Martial Arts in the United States.

KWAIDAN (1962) Japanese anthology of supernatural horrors. From a snow witch to the living dead...subtle, artistic and all out creepy. Vivid colors make it look like a living painting at times. Japanese with English subtitles.



CASTLE of FRANKENSTEIN



FU MANCHU—

TV'S FIRST J.R.

by Dean Chambers

The whooshing rush of cold wind. A woman's blood-curdling shriek. An announcer describes the visual: "Black and white. Life and death. Two sides in a chess game. Two forces in the universe...one magnificent, the other sinister. It is said that the devil plays with men's souls. So does Dr. Fu Manchu... Satan himself...evil incarnate!"

A literary creature first brought to the screen in several silent serials, Dr. Fu Manchu went to features (1932's *THE MASK OF FU MANCHU* the best of all of them), a popular sound serial (1940's *DRUMS OF FU MANCHU*, whose tentative sequel, "Fu Manchu Strikes Again", was roundly protested by the Chinese government), some novel serializations in "Collier's", two radio dramas, one backed by the magazine, and a pair of video ventures. (SEE *CASTLE OF FRANKENSTEIN* #31 for more Fu Manchu information!) With John Carradine as Fu and Sir Cedric Hardwicke as Sir Dennis Nayland Smith, the projected NBC network series of 1950 never got past the William Cameron Menzies-directed pilot because of sponsor disappointment in the scripts.

Republic Pictures joined the media that helped kill its mainstay the serial when it launched its subsidiary Studio City TV Productions. Someone remembered the success of *DRUMS OF FU MANCHU* and Republic paid Sax Rohmer four million dollars for the character rights to develop "The Adventures of Fu Manchu", a seventy-eight installment syndication package.

The right arm of Sir Dennis was series narrator Dr. John Petrie of the Surgeon General's office, John and Sir Dennis' handmaiden nurse Betty Leonard. Both Eurasian, the beautiful Karenenah and dwarf Kolb were Fu's main appendages. The Fu and Sir Dennis factions were as much part of each other's skins as the feuding Barnes and Ewings—Fu and J.R. the pivotal destiny-brokers. Ensnared in the womb room comforts of Mandarin-

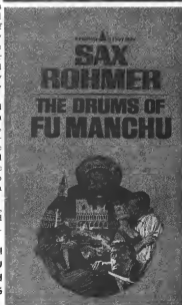
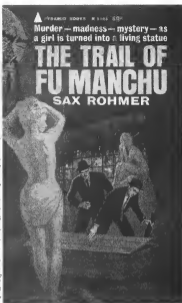
styled sanctums, Fu seldom encountered the physical presences of his foes, who quashed Fu's schemes by turning certain facets against them. While Fu, Karenenah and Kolb took powders, lesser lackies were left in the dust or under daisy dirt.

"The Plague of Dr. Fu Manchu" and "The Assassins of Dr. Fu Manchu" displayed the nefarious and noble qualities of Fu's paternalism. In "Plague", Fu assigns a mute, manufactured Typhoid Mary to spread an exotic disease so Washington will surrender a key South Pacific defense island. Jealous of Karenenah's favor with Fu, the woman deliberately infects her. Sir Dennis, John and Betty try to save a sick child in order to find a general cure (of the guinea pig value of mice, John says "Someday, they should build a monument to the mouse."). Fu agrees to hand over his antidote to free captured Karenenah. The carrier is killed by Kolb's ever-ready knife...her only sound an off-camera scream.

"Assassins", the show's final episode, introduced George, the son of an Army officer slain by Fu, whom Fu raised to become a bolo-skilled hit boy. A sort of male teenaged Lia Elthram, the Fu ward from past Manchulore, George finally gets wise and manages to defect safely because he was an exploited minor.

Other pawns of Fu had family ties, like a bullion bandit who deserted his wife in "The Golden God of Dr.

Cover to Pyramid Books April 1964 edition of *THE TRAIL OF FU MANCHU* and to the Pyramid Books. Second printing. April 1966 of *THE DRUMS OF FU MANCHU*.



CASTLE of FRANKENSTEIN



Fu Manchu" and a diplomat whose father allegedly betrayed America at Pearl Harbor in "Secret Of Fu Manchu". The first episode, "Prisoner Of Fu Manchu", saw Betty Leonard undergo brainwashing so she could poison an Asian peacemaker for Fu. Even with his sworn enemies, Fu could manipulate minds.

The most incredible tale, "The Master Plan of Dr. Fu Manchu", remembered the Oriental-Aryan makeup of the Axis power. Fu Manchu plays Tojo to a living Hitler, referred to euphemistically as "Mister X: (A very good friend of mine)", Fu tells a doctor forced to give him a new face.). A Nazi war criminal had earlier assisted Fu in "Dr. Fu Manchu's Raid" and by allying with an exiled New York mobster, Fu hoped to create "Fu Manchu Incorporated".

Chapter champs William Witney and Franklin Adreon helmed most of the shows, Witney John English's co-director on **DRUMS OF FU MANCHU**. Stock footage, familiar props and old wardrobes perpetuated the budget thrift of Republic's phase-out serials, looking no less obvious here. Soldiers sent to halt the Master Plan carry geiger counters wearing duffelbag uniforms, a model of Commando Cody's rocket signifies the space age and movie theater lobby advertisements a western starring Rex Allenn Studio City's "Frontier Doctor".

Savored sadism and messy murder were almost worthy of an Olga opusoin the most atmospherically designed and lit sets. Fu, Kareninah and Kolb first appear in "Golden God" in a chiaroscuric persuasion parlor where Fu is torturing an unbowed but very bloody undercover agent. Kolb diabolically leers in a corner while Kareninah watches with soulless detachment and the amoral gold smuggler takes leisurely drags from his cigarette. "I do not know which I despise most in this world", declares Fu "a traitor or a spy". To send a "message", Fu removes a bot ingot from a furnace and brands the doomed operative. Another delicious dispatch is the killing of the "Master Plan" plastic surgeon by a tarantula beld up to his face in a glass sphere.

Unknown actor Glenn Gordon, who appeared in **CELL 2433**, **DEATH ROW** and **FINGER MAN** (both 1955), could have made a camp clown himself, managing to amuse subtly with his cheshire grin and bypotactically singsong voice. Gordon was in "Frontier Doctor" (likewise "Fu Manchu" cast

member Clark Howat) and Studio City's Emmy-winning "Stories Of The Century", starring "Dallas" lead Jim Davis. The shadowy Gordon entered death's bright tunnel in 1977 after a career that encompassed live TV and "The Waltons".

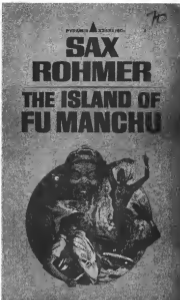
Sappy suitors in **WEREWOLF OF LONDON** and **THE RAVEN** (both 1935), Lester Matthews became better with age and convincingly represented all that Sir Dennis stood for. Clark Howat, the sympathetic Sheriff Posner in **BILLY JACK** (1971) and **THE TRIAL OF BILLY JACK** (1974), was an unforced John. Carla Balenda, the vacuously virtuous Betty, played Janet Keller in William Cameron Menzies' **THE WHIP HAND** (1951) and Mickey Mulligans' girl Pat on "The Mickey Rooney Show".

Made into a minor cult sex kitten by the role of Tigri in **PREHISTORIC WOMEN** (1950), alluring Laurette Luez wore some very stimulating concubine costumes that seemed to have been woven out of solar silk. John George had been in **THE HUNCHBACK OF NOTRE DAME** (1923) and **THE PHANTOM OF THE OPERA** (1925), playing a manimal in **ISLAND OF LOST SOULS** (1932) and one of the mini-men in **MESA OF LOST WOMEN** (1953).

Many character actors in fifties horror and sci-fi filled supporting roles: Paul Birch, Morris Ankrum, Thomas B. Henry and Mel Welles to name four. The one future star was Stuart Whitman, from Republic's last serial, **KING OF THE CARNIVAL** (1955).

Real-life Orientals Keye Luke and Victor Sen Yung took token positive roles, but the Asian community considered "Fu Manchu" to be ethnically egregious...their "Amos and Andy". The only real racism in the program was anti-Occidental, showing a waterfront coolie pick up a cigarette dropped by the gold smuggler and blow a derisive puff of smoke in his direction.

Perhaps a gimmick to placate censors, the chess game always ended in defeat for Fu Manchu, who broke his queen in half. The camera pulled back to frame him in a TV screen as abstract assurance his yellow peril was only a make-believe threat. Low ratings crumbled this



Third printing, May 1971 Pyramid edition of **THE ISLAND OF FU MANCHU** and Second printing, January 1966 Pyramid edition of **THE SHADOW OF FU MANCHU**.



misfortune cookie after thirteen episodes. Thanks to the Hammer Christopher Lee films, the man who gives Sir Dennis Nayland Smith insomnia would be back—and as part of one publicity stunt running for Mayor of New York!



CARL LAEMMLE presents
H.G. WELLS'
FANTASY FILM ADAPTATION

THE INVISIBLE MAN

with **GLORIA STUART, CLAUDE RAINS**
WM. HARRIGAN, DUDLEY DIGGES, UNA O'CONNOR
HENRY TRAVERS, FORRESTER HARVEY

Screen play by B.C. SHERRIFF Directed by JAMES WHALE who directed "Frankenstein" Produced by CARL LAEMMLE

A UNIVERSAL PICTURE

CASTLE of **FRANKENSTEIN**



THE INVISIBLE MAN

(1933) a review by Tom Triman

Between 1931 and 1932, Universal Pictures introduced to world audiences three of the greatest movie monsters of all time in **DRACULA** (1931), **FRANKENSTEIN** (1931) and **THE MUMMY** (1932). In 1933, the studio unleashed yet another fantastic fiend to haunt the nightmares of film fans, in their outstanding adaptation of H. G. Wells' classic tale of mad science and unseen horror, **THE INVISIBLE MAN**.

During a furious snowstorm, a stranger (Claude Rains), wearing a heavy coat, a hat and dark goggles, his head swathed in bandages, arrives in the little English village of Iping and enters the Lion's Head Inn, demanding a room and a fire. The inn's fastidious landlady, Mrs. Jenny Hall (Una O'Connor), escorts him to a private parlor and sitting room. Responding to the stranger man's inquiry, Mrs. Hall informs him that he must wait until morning before his luggage can be delivered from the train station.

The customers at the Lion's Head bar take notice of the stranger's peculiar appearance. All that can be seen of him is an unnaturally pink nose, protruding from the bandages. They speculate that he's either snow-blind or a criminal trying to conceal his identity from the authorities.

Mrs. Hall trots upstairs to deliver the stranger's supper tray. When he requests a key to his room, she replies that she has none. He asks to be left alone and undisturbed.

Returning to the bar, Mrs. Hall discovers that she forgot to include the mustard on the stranger's tray. Grabbing the mustard jar, she hurries upstairs to the parlor and, without knocking, opens the door.

At the sight that meets her eyes, Jenny Hall turns pale as a ghost! The stranger, in the process of consuming his dinner, has undone the bandages from the lower half of his face. Under his pink nose is nothing but an empty, gaping hole!

In an instant, he covers the huge facial cavern with his napkin. "I told you not to disturb me!", he scolds the landlady. Mrs. Hall apologetically places the



mustard on the stranger's tray. He allows her to take his coat out to clean, but insists that she leave the hat.

Shaken, Jenny manages to return downstairs to the bar, where she announces that her mysterious guest has been in "some sort of 'orrible accident!" One of the harlies conjectures, "Bumped 'is 'ead on the prison wall, getting' over!"

In his private laboratory, research scientist Dr. Cranley (Henry Travers) is confronted by his daughter, Flora (Gloria

Stuart). Miss Cranley is desperately worried about her fiancé, Dr. Jack Griffin, who has been gone for over a month. Griffin was employed by Dr. Cranley to assist him in researching food preservation, but, according to his co-worker, Dr. Kemp (William Haggan), he had been conducting his own personal scientific investigations, working secretly, behind barred doors and drawn blinds.

At the Lion's Head Inn, the stranger's luggage has arrived and he has quickly unpacked its contents—an impressive collection of chemical apparatus, with which he has commenced conducting mysterious experiments, fervently muttering to himself, "There must be a way back!"

At one o'clock sharp, Mrs. Hall arrives with the lunch tray. Annoyed by her intrusion, the stranger pushes her out of the parlor! She lets out an outraged scream and runs downstairs, announcing to her husband, Mr. Hall (Forrester

CASTLE of FRANKENSTEIN





Harvey), that if he doesn't evict the bandaged enigma, already a week behind in his rent, she's leaving him—and she means it, this time!

Mr. Hall reluctantly faces his peculiar tenant, demanding that he pack up and leave at once, despite the stranger's desperate entreaties. When Hall touches the mysterious chemical equipment, the stranger attacks him and shoves him out of the room, sending him tumbling down the stairs! At the sight of her prone spouse, Mrs. Hall goes into a shrill, deafening fit of hysterics!

The villagers summon the officious Constable Jaffers (E.E. Clive), who arrives with a group of men to arrest the swathed stranger for assault. In a fit of rage, the man removes his false nose and goggles and unwinds the bandages from

his head, revealing nothing but empty space! "Look!", exclaims Jaffers, "'es all eaten away!" The headless stranger, laughing maniacally, tosses the wad of bandages at Jaffers and his posse, who hastily retreat from the sitting room!

Jaffers shrewdly deduces, "E's invisible, that's what's the matter with 'im! If 'e gets the rest of them clothes off, we'll never catch 'im in a thousand years!" Bracing themselves, Jaffers and the men return to put the invisible man into custody, encountering a chortling, empty shirt! "Quick!", cries one of the men, "slap the handcuffs on!", to which Jaffers disdainfully replies, "How can I handcuff a bloomin' shirt?" The men chase the cackling garment around the room until it collapses formlessly on the floor.

The stranger's disembodied voice raves, "It's really quite easy, if you're clever. A few chemicals injected under the skin every day for a month, and flesh and blood and bone just fade away!"

Jaffers and his men bar the door, to prevent the unseen madman from escaping, but, before their astonished eyes, the window opens itself! Rushing to it, Jaffers is suddenly throttled by unseen fingers! Another man keels over, as if struck in the belly! The sitting room door swings open!

Mrs. Hall emerges from the bar in time to see her grandfather clock fall over sideways and crash on the floor, provoking another series of her ear-piercing screeches! In another instant, a row of glasses push themselves off the



bar, sending Mrs. Hall's disoriented customers running out of the Lion's Head Inn, in a blind panic! Outside the inn, an empty hicycle incredibly starts to ride off by itself!

Constable Jaffers immediately phones his superior, Inspector Bird (Harry Stubbs), to report the sighting of an invisible man. Bird tells Jaffers to put more water in it, next time, but Mrs. Hall confirms Jaffers' report, inducing Bird to come down to Iping to investigate, convinced that the whole thing is nothing but a hoax.

Searching Dr. Griffin's workroom, Dr. Cranley discovers a list of chemicals that includes monocaïne—a drug derived from an East Indian flower that absorbs color from anything it touches. Cranley recalls that attempts had been made to bleach

cloth with the substance, but it destroyed the material.

Cranley confides to Flora and Kemp that he's read in a German book of an experiment in which a dog was injected with monocaïne. The substance turned the animal as white as a marble statue and drove it raving mad! Cranley suspects that Griffin may only have read the English accounts of monocaïne, which were prized before the German experiment.

Cranley resolves to notify the police that Griffin has disappeared. At the police station, Cranley buys a newspaper from a vendor and reads the incredible report from Iping about the invisible man.

Later that night, Kemp is startled to discover that his home has been invaded

by an imperceptible intruder, who identifies himself as Jack Griffin! Kemp is shocked to see a rocking chair rock by itself, a log toss itself into the fireplace and a match miraculously light a cigarette in midair! Griffin's bodiless voice requests Kemp to fetch some bandages, dark glasses, pajamas, a dressing gown and gloves. Terrified by what he doesn't see, Kemp complies.

Attired in the requested garments and accessories, Griffin explains to Kemp that after five years of research, a thousand experiments and a thousand failures, he finally succeeded in rendering himself invisible! Griffin had begun his research at Cranley's laboratory, but, rather than allow Cranley, Kemp and Flora to watch him fade away, he went to the little







him, he sends Flora away.

Griffin corners Kemp and vows that he will kill him at ten o'clock the following night! Nearly mad with fear, Kemp throws open the window and shouts at the top of his lungs, "Help! He's here! He's here!!!!!"

The police form a cordon around Kemp's house, which Griffin easily breaks through, taunting the hobbies by slapping one, tweaking another's nose, and grabbing yet another by his feet, spinning him around and sending him hurtling into a bush without his trousers! A moment later, a woman runs screaming down the road, followed by a disembodied pair of pants, merrily singing, "Here we go gathering nuts in May!"

At police headquarters, Dr. Cranley is

questioned by the Chief of Police (Holmes Herbert), who suspects Cranley's former employee, Dr. Griffin, to be the invisible man. Cranley hesitates to reply, but Kemp, in the grip of panic, blurts out the truth—"It is Griffin!"

Griffin's reign of terror begins—he derails a train, sending it hurtling off its tracks and crashing down a mountainside! A drawer full of money floats out the front door of a bank and dumps its contents on the pavement, as passersby scramble to fill their pockets with it!

At Kemp's house, under maximum security, the Chief of Detectives reveals his plan to capture the invisible man. Griffin has threatened to kill Dr. Kemp at ten o'clock. Kemp is to leave the house with police bodyguards at half-past nine

and walk to the police station. But Kemp doesn't want to wait at the station, afraid that Griffin will kill the guards, find the key and come for him.

The Chief assures Kemp that he can leave the station through the Inspector's private house, disguised as a policeman, walk out with other uniformed men and drive away. Griffin is expected to break into the station through the front entrance at ten o'clock. Kemp will be quietly driven back to his house by the back lanes. He can then get in his car and drive into the country, miles away, and stay there until notified of Griffin's capture.

Kemp is escorted into the station, surrounded by guards. Inside the station, according to plan, Kemp is dressed in a police uniform and driven back to his



house, where he gets in his car and drives away.

As a tower clock chimes ten o'clock, Kemp drives merrily into the country, confident that he has escaped Griffin's wrath, but Griffin's disembodied voice announces that Kemp is not alone in the car! Griffin orders Kemp to stop the flivver, revealing that he has earlier walked with him into the police station and watched him change into the uniform! He rode on the running board of the car that drove Kemp back home!

Griffin throttles Kemp, drags him out of the car, ties him up and carries him back into the vehicle. Then, he announces to his captive passenger that there is going to be a very nasty accident! After he takes off the hand brake, he'll give the car a little shove, sending it running gently

down through the railings. Kemp will have a big thrill for a hundred yards until he hits a boulder, then do a somersault and probably break his arms, followed by a grand finish with a broken neck!

After bidding Kemp a contemptuous farewell, Griffin releases the brake and gives the car a push. The vehicle careens off the cliff! As Griffin chortles with fiendish glee and Kemp shrieks in terror, the automobile crashes and bursts into flames!

As the police continue to search the countryside, Griffin takes refuge in a barn and dozes off to sleep. Hours later, as snow begins to fall, the farmer (Robert Brower), detecting Griffin's disembodied presence, burries down to the police station and announces, "There's breathing

in my barn!"

Taking a chance that the Farmer isn't delusional, the police surround the barn and set it afire, keeping their eyes peeled for footprints in the snow. Griffin awakes, finding himself surrounded by smoke and flame!

The barn doors burst open! A gunshot rings out, giving the signal to advance. The police cordon closes in. As if by magic, empty footprints form a trail in the snow! The police open fire, shooting Griffin down in his tracks! The farmer has earned his one thousand pound reward!

In a hospital bed, Jack Griffin lies, near death. The police bullet passed through both lungs. His invisibility makes it impossible for the wound to be treated.

Griffin bids Flora a sad farewell, lamenting that he meant to come back to her, but failed. "I meddled in things that man must leave alone!"

Flora tearfully calls her father to Jack's bedside. Before their astonished eyes, as life leaves Griffin's body, the effects of monochrome die with him! First, the faint outline of a skull appears on the pillow, followed by veins, arteries, nerves, muscles, and, finally, skin. The Invisible Man is visible, once more!

Today, Herbert George Wells is best known as one of the earliest and most prolific writers of science fiction. His most famous works include "The Time Machine", "The Island of Dr. Moreau", "The War of the Worlds", "The First Men in the Moon", "The Shape of Things to Come" and "Food of the Gods". Wells also wrote works of nonfiction, including "Outline of History" and "Science of Life".

Wells' novel, "The Invisible Man" was first published in 1897. Although the means by which his protagonist, Griffin, makes himself invisible may be scientifically unsound, Wells makes it seem plausible enough to establish the premise of "What if a man could make himself invisible?" Wells' tale concerns itself less with the causes of invisibility and more with its effects.

In the book, Griffin rents a couple of rooms at Iping's Coach and Horses Inn (renamed The Lion's Head in the film). After he reveals himself to the terrified villagers, he coerces a tramp named Mr. Marvel to help him retrieve his notebooks from Iping and assist him in the perpetration of a series of petty robberies. Eventually, the dull-witted and treacherous Marvel makes off with the stolen money, hides Griffin's notebooks and has himself incarcerated at the local police station for protection.

The invisible man next calls on Dr. Kemp, identifying himself as Griffin of University College, a red-eyed albino who abandoned the study of medicine to research light and optical density, discovering, after three years of research, a four-dimensional formula for reducing the refractive index of any substance.

Wells' novel includes a lengthy flashback sequence, in which Griffin relates to Kemp the events that occurred before and immediately after the experiment.

While teaching at the college, Griffin conducted experiments in invisibility,



using chemical injections, a radiator and two dynamos powered by a gas engine.

First, Griffin used his technique on a fragment of white wool, then tried it on a cat. In three hours, the animal vanished completely, except for its claws and a trace of tapetum in its eyes.

Eventually, like Dr. Jekyll, Griffin used himself as the subject of his experiment. At first, his face turned stark white. Then, his hands became transparent, like clouded glass. After that, he faded away almost completely, except for his fingernails, a brown acid stain on his fingers and a trace of pigment behind the retinas of his eyes. After a full day, he finally achieved total invisibility.

Before his experiment, Griffin was euphoric about the freedom and power of being able to move about unseen, but, afterward, he was disheartened to discover that, although invisible, he remained vulnerable to the elements and that dogs could pick up his scent. He was forced to appear as a "wrapped-up mystery, a swathed and bandaged caricature of a man."

While Griffin is distracted, Kemp

notifies the police that the invisible man is in his house. Griffin tries to enlist Kemp as his partner and reveals his plan to initiate a reign of terror. The police enter Kemp's house and, after a struggle, Griffin escapes. Kemp assists the police in planning a trap for Griffin. The surrounding area, for miles, is put under siege by the police.

Griffin sends Kemp a death threat, announcing the commencement of his proposed reign of terror. Kemp decides to use himself as bait to capture the invisible man. Griffin lays siege to Kemp's house, snatching a pistol from a policeman and shooting him with it. Breaking into the house with an axe, Griffin battles the other officers in an effort to get to Kemp.

Kemp escapes and runs into town, followed by Griffin, who is overpowered by the villagers and brutally beaten to death in the street. In death, Griffin's visibility is restored. Wells included an epilog, revealing that the landlord of Port Stowe's Invisible Man Inn has secretly kept Griffin's notebooks.

Following the box-office success of



DRACULA (1931), Universal searched for other macabre subjects suitable for film adaptation. The studio's story department head, Richard Schayer, and French writer/director Robert Florey rummaged through a myriad of titles, sifting out Poe's "Murders in the Rue Morgue", Shelley's "Frankenstein" and Wells' "The Invisible Man" as possible projects.

Of the three stories, FRANKENSTEIN was the first to be produced. Its unprecedented success encouraged Universal to hunt for another vehicle for Boris Karloff, who has ascended to stardom with his incredible performance as the Monster. Again, "The Invisible Man" was considered as a potential Karloff project, as was Florey's werewolf story, "The Wolf Man".

Universal bought the rights to Wells' novel for \$10,000, on Sept. 22, 1931. Writer Garrett Fort was assigned to adapt the invisibility tale, incorporating into it

elements of Philip Wylie's novel, "the Murderer Invisible". But instead of either "The Invisible Man" or "The Wolf Man", Karloff was cast in THE OLD DARK HOUSE, directed by James Whale, who had so brilliantly brought FRANKENSTEIN to the screen.

THE INVISIBLE MAN remained in development, passed over to director Cyril Gardner, while writer John L. Balderston collaborated with Fort on a rewrite. During the next three months, the director and both screenwriters were taken off the project. For a few weeks, THE INVISIBLE MAN was in the hands of German director E. A. Dupont, before James Whale finally took over.

Actor Paul Lukas was considered for THE INVISIBLE MAN's leading role, before the project was once again put on hold, postponed until Whale could complete THE KISS BEFORE THE MIRROR. With KISS in the can,

Whale was at last free to focus all his attention on adapting Wells' classic science fiction novel.

Whale gave his friend, writer R. C. Sherriff, the task of performing the final script rewrite. Sherriff had written the play, "Journey's End, which Whale had successfully directed on both stage and screen. The writer had also written dialog for THE OLD DARK HOUSE and had collaborated on the screenplay of Whale's THE ROAD BACK, which was not produced until 1937.

By the time THE INVISIBLE MAN became Sherriff's responsibility, the screenplay had gone through several drafts. Each draft attempted to improve on Wells' original and top the one before. Among them was a version in which the invisible protagonist was a Martian bent on world domination. The current draft was a treatment by Preston Sturges, set in Czarist Russia, in which the title character

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was, in Sherriff's words, "a sort of transparent Scarlet Pimpernel", rendered invisible by a chemist named Zarkov.

Sherriff ignored the studio's suggestion of combining the best elements of the earlier drafts with Wylie's story, reverting back to Wells' original novel for inspiration. When he was informed no copies of Wells' book were available at the studio, Sherriff went out and bought one from a Chinatown vendor for 15 cents.

Sherriff gave Griffin a first name, "Jack", and omitted Wells' lengthy flashback sequence, substituting a more economical back story, related through dialog. Griffin's invisible pranks and acts of mayhem were considerably expanded and elaborated upon. Sherriff added the train wreck, the bank robbery and the murder of Kemp, also depicting a more comprehensive police manhunt. The characters of Dr. Cranley and Flora were added. Flora in particular, obviously inserted into the script to add a romantic element, helped to humanize the character of Griffin.

Mr. Marvel was discarded altogether, making Dr. Kemp the sole accomplice of the invisible fiend. Unlike the novel, the film depicts Kemp as a cringing coward rather than a hero, although he betrays Griffin both in print and on screen. Kemp was also portrayed by Sherriff as Griffin's rival for Flora.

Sherriff eliminated the two dynamics, the gas engine and the radiator from Griffin's laboratory. In the script, Griffin achieves invisibility through purely chemical means.

Whale had instructed Sherriff to depict the unseen protagonist as a character both terrifying and sympathetic. Sherriff's major alteration of the character of Griffin is his reaction to the mental side-effects of monocoine, the invisibility drug.

Sherriff's Griffin, unlike Wells', is driven insane by monocoine. Griffin's desperate efforts to "find a way back" are emphasized by Sherriff, as are his despotic dreams for world domination, magnified, in the script, by the mind-altering effects of monocoine. In struggling to restore his visibility, he is also striving to recover his sanity. This makes the Jack Griffin of the film considerably more sympathetic than Wells' loathsome sociopath. Whale was delighted by Sherriff's witty, literate rewrite.

Whale hired set designer Charles D. Hall



and cinematographer Arthur Edeson, both of whom he had worked with on previous successes, to collaborate with him on **THE INVISIBLE MAN**.

Universal was keen on casting Karloff in the role of Griffin, and even announced to the press that he would indeed star in **THE INVISIBLE MAN**. But Whale considered the actor completely wrong for the part. Due to Universal's financial woes, president Carl Laemmle asked Karloff to accept a pay cut. In response, the actor did not renew his studio contract.

Karloff's unavailability allowed Whale to have his choice of a leading actor for **THE INVISIBLE MAN**. Responding to the studio's demand for a "name" actor, Whale half-beardedly suggested Colin Clive, who had played Henry Frankenstein, but secretly persuaded the actor to return to England. From the beginning, Whale knew exactly who he wanted to play the Invisible One—a 43-year-old British actor named Claude Rains, with whom he had worked in London.

William Claude Rains was born in 1889 in London. He began his theatrical career performing a variety of menial backstage duties, gradually working his way up to stage manager. Developing an ambition for acting, Rains made his stage debut at age 22. While serving in France during World War I, Rains was gassed by the Germans, which gave him his distinctive, raspy, leathery voice. He taught acting at

England's Royal Academy of Dramatic Arts and emigrated to America to appear on Broadway, becoming a member of the Theater Guild in 1926. Rains briefly abandoned acting in 1932 for a farming career, but returned to the stage when a storm leveled his farm.

In 1932, Rains auditioned for the lead in RKO's **A BILL OF DIVORCEMENT**. His screen test, in which he broadly overacted, was an unmitigated disaster. Although the actor had distinguished himself on the stage in both London and New York, Universal production head Carl Laemmle, Jr. was less than enthusiastic about casting an unknown actor in the lead of **THE INVISIBLE MAN**.

But Whale was determined to cast Rains as Dr. Griffin. After such a bad screen test, Rains was rather baffled to be called back to do another so soon, this time delivering a monologue of a crazed megalomaniac, spouting plans for a global reign of terror. Whale didn't care at all what Rains looked like, since his face would be hidden throughout most of the film. He was only interested in Rains' powerful voice.

The next thing Rains knew, he was in Universal's studio laboratory, where life masks of his head were cast, and extremely harrowing experience for the actor. To take some of the broad, stage-trained, theatrical edge off of Rains' acting style, Whale sent him out to see



three movies a day, to acquaint him with the subtler style of film acting.

Rains was naturally a bit disheartened to discover that, in his Hollywood film debut, his face would not be seen, but Whale assured him that he would appear on screen during the film's resolution. Rains was particularly proud of his expressive eyes, and was eager to display them, at least once. Alas, when Rains' Griffin finally regains visibility, his magnificent eyes are closed in death! The experience was a humbling one for Rains, who had spent the last five years protesting to the Theater Guild about his artistic integrity!

In the role of Flora Cranley, Griffin's romantic interest, Whale cast the ravishing Gloria Stuart, who he had previously directed in **THE OLD DARK HOUSE**. Besides acting, Gloria Stuart is also a painter and a writer and recently made a major movie comeback as "Old Rose" in **TITANIC** (1997).

Henry Travers was cast as Dr. Cranley. Travers appeared in many other films, including **DEATH TAKES A HOLIDAY** (1934) and gave a memorable performance in Frank Capra's **IT'S A WONDERFUL LIFE** (1946).

Chester Morris was originally cast as Dr. Kemp, but abandoned the role when he learned he would be playing opposite an unknown lead actor. Whale replaced Morris with the more modest William Harrigan, who very effectively projects Kemp's mounting terror, in anticipation of being murdered by the mad, unseen Griffin.

Filming began in June, 1933, and lasted until August. The set of **THE INVISIBLE MAN** was very serious and professional. Rains was intensely focused on his performance and worked with great concentration. Whale collaborated with the head of Universal's visual effect department, John P. Fulton, on the film's complex invisibility effects, which required an additional two months to complete.

Fulton had persuaded Laemmle that he could create convincing illusions of invisibility, back when **THE INVISIBLE MAN** was first considered as a vehicle for Karloff. Fulton had mastered the technique of producing traveling mattes while working at the Frank Williams Laboratory, becoming remarkably adept at the technique.

While Arthur Edson was the production's official Director of



Photography, cinematographer John J. Mescall was Fulton's special effects cameraman. Halfway through the production, because of a cameraman's strike, Edson was replaced by George Robinson.

Fulton's amazing effects sequences for **THE INVISIBLE MAN** were shot in total secrecy. As usual, there was plenty of friction between Fulton and Laemmle, Jr. Laemmle wanted to cut costs, while Fulton battled for sufficient funds to produce convincing effects shots.

For sequences depicting total invisibility, all the props "handled" by the unseen Griffin were suspended on piano wire and manipulated by Al Johnson and Bob Lazio. The scenes in which the partially-clothed, invisible Griffin interacted with other characters were

more challenging for Fulton and his crew. Fulton accomplished these scenes through the use of multiple printing.

First, the camera was securely locked off and the furniture bolted to the floor. The "visible" characters were photographed on the set in the usual manner, without Griffin. The action was carefully timed with a stopwatch and the negative was developed as usual.

Then, with the camera still frozen in position, the entire set was covered in a layer of black velvet. Rains was dressed in black velvet tights and gloves. Over his head, he wore a black, helmet-like, papier-mache headpiece, built by Charlie Baker. The appropriate costume was worn over the black tights. The actor was photographed on the black set, creating an image of empty clothes in action. After

the negative was printed, an intensified duplicate negative was made, from which positive and negative mattes were struck.

To generate the composite shot, all these film elements were run through an ordinary film printer. The positive background footage was printed together with the intensified "negative" matte (clear background, black clothes). Then, with another pass through the printer, the footage of the animated empty clothes was added, together with the "positive" matte (black background, clear clothes). This produced a composite negative, creating the illusion of empty clothes interacting with live actors on the set, which was printed and cut into the film.

For more complex shots requiring precise timing, a double stood in for Rains. Rains or the stand-in had to breathe through an air hose that ran up a trouser leg while filming these special sequences, which were shot on Universal's hot, mid-summer sound stage. On at least one occasion, Rains' double fainted, either because of the heat or failure of the air supply.

For long shots, the black helmet was equipped with eye holes, but not for close-ups, during which Rains or his stand-in had to work "blind". The helmet muffled sound, making it extremely difficult for Fulton to direct the actor playing Griffin. The challenge was multiplied by the racket caused by the air flowing through the hose. Rains and his double were required to move naturally without passing their hands in front of themselves, or presenting an empty sleeve directly to the camera. Numerous tests and many takes were required to perfect these scenes. The average effects shot required well over 20 retakes.

Matching the lighting of the disembodied clothes with Edison's and Robinson's "normal" cinematography was another major challenge for Fulton and Mescall. It was also necessary to retouch to film with opaque dye to remove tiny imperfections, such as eye holes. 4,000 feet of film required retouching by a crew of artists.



According to Fulton, a total of 64,000 frames were treated. Despite these efforts, some composites exhibited slight "fringing". This technique was also used for shots of Griffin unwinding the bandages from his invisible head.

A shot of Griffin unwrapping his head in front of a mirror required a total of 4 different elements:

A shot of the wall and the mirror, with the mirror covered in black velvet.

A shot of the opposite wall, reflected in the mirror.

A shot of the Invisible Man, from the rear, unwrapping his head.

A shot of his reflection, performing the same action.

The coordination of all four shots had to be perfect. The perspective, viewpoint and action had to match precisely. Filming this sequence was one of the most difficult tasks that Fulton was every required to perform.

For close-ups of Griffin removing the false nose, goggles and bandages from his invisible head, a hollow dummy head was constructed and attached to a false chest equipped with a breathing mechanism.

Fulton's effects shots in **THE INVISIBLE MAN** have a rough, experimental look, in contrast to more

polished equivalent sequence in later films of the series. In one shot, when a disembodied pair of pajamas crosses its legs, the shadow of the right leg cuts through the left leg. In another shot, the outline of Rains' invisible cheek cuts off the right side of his "headless" pajama collar.

To show Griffin's footprints appearing in the snow, Fulton's crew dug a trench and covered it with a board in which footprints had been cut. The "footprint" cut-outs were replaced in the board, which was covered in artificial snow. Pegs under the "footprints" were connected to ropes. When the ropes were pulled, the pegs gave way and the "footprints" collapsed, creating the illusion that unseen feet had tread on the snow. A separate board was pulled to show the impact of Griffin's body falling.

There were two minor flaws in this sequence. Griffin does not appear, as he should, as a smoky outline when the barn doors open, and the footprints are those of a man wearing shoes, rather than a barefoot runner.

Charlie Barker's miniature unit shot the train wreck sequence, which was photographed by Don Jahrouis. The disturbingly convincing miniatures for



this scene were built at 3/4 scale. Barker's crew was also responsible for the footage of Kemp's car wreck. For the shot of an empty hicycle riding through town, the hicycle was mounted on a hidden track.

Griffin's rematerialization at the end was shot entirely in the camera. A hospital bed was modified with a plaster mattress and pillow, indented as if by the weight of a man's head and body. Blankets and sheets were made of stiff papier-mache. A slow dissolve revealed a real skeleton on the bed. The camera was stopped and rewound. The skeleton was replaced by a roughly sculpted dummy of Rains, which another slow dissolve revealed. Additional dissolves revealed more exact replicas of Rains, and, finally, the actor himself. At the end of the shot, the camera pulled up and away from Rains on an overhead track specially built for the sequence.

Film editor Ted Kent collaborated with Fulton to make the effects shots as convincing as possible, cutting away, where necessary, to conceal minor flaws.

Fulton's invisibility effects were to become increasingly familiar throughout the forties, as he continued to refine them for Universal's string of "invisible" sequels, but, in 1933, film audiences had never before seen their like and found them to be totally convincing and amazing.

Fulton was the head of Universal's visual effects unit from the late twenties to the mid-forties, working on all their classic monster thrillers, from **DRACULA** (1931) to **HOUSE OF DRACULA** (1945). Later, Fulton won Academy Awards for **WONDER MAN** (1945), **THE BRIDGES AT TOKO RI** (1954) and **THE TEN COMMANDMENTS** (1956). Fulton

also worked on several fifties' science-fiction thrillers, including **I MARRIED A MONSTER FROM OUTER SPACE**, **THE SPACE CHILDREN** and **THE COLOSSUS OF NEW YORK**. But, to this day, John P. Fulton is best known for his visual effects for **THE INVISIBLE MAN**. These remarkable sequences still retain their ability to suspend disbelief, even compared to today's computer generated film imagery.

THE INVISIBLE MAN is one of the few Universal thrillers that does not depend on the makeup wizardry of Jack Pierce for its basic shock value. However, Pierce was actively involved in the production, laboriously wrapping Claude Rains in gauze. For the sequel, **THE INVISIBLE MAN RETURNS** (1940), Pierce devised a less time-consuming headpiece of bandages for Vincent Price, with a zipper up the back.



Composer W. Franke Harling scored ten minutes of **THE INVISIBLE MAN** with two stirring cues, one at the film's opening and another during the finale. Harling's music is based on two themes, one foreboding and the other rather capricious. Harling's **INVISIBLE MAN** score was reprised in Universal's **WEREWOLF OF LONDON** (1935) and in their serial, **FLASH GORDON** (1936).

THE INVISIBLE MAN was a major box-office success for Universal, earning \$42,000 in its first week. Today, it is widely regarded as one of the greatest fantasy film classics of all time.

THE INVISIBLE MAN, like **THE OLD DARK HOUSE**, is distinguished

by Whale's flair for blending dark comedy with the macabre, surpassing the mild comic relief in Wells' novel. The sight of an empty pair of trousers gleefully skipping down a country road, singing, "Here we go gathering nuts in May", is among the most wildly surrealistic images in thirties cinema. The village of Iping is populated by a quirky assortment of Whale caricatures, the most prominent of which is Una O'Connor as the jumpy, often hysterical Mrs. Jenny Hall.

Whale had met O'Connor while working on the London stage. The Irish actress made such a shrill impression as Mrs. Hall that Whale cast her as a nearly

identical character, Minnie the chambermaid, in **BRIDE OF FRANKENSTEIN** (1935). Other members of Whale's eccentric ensemble include E. E. Clive, Forrester Harvey, Dudley Diggs, Harry Stubbs and Merle Tottenham. Walter Brennan, Dwight Frye and John Carradine appear in brief but memorable cameo roles.

Whale uses Fulton's visual effects sequences only when necessary and purely for storytelling purposes. Fulton's amazing effects never call attention to themselves. Whale treats them casually, exactly the same as regular footage, which contributes tremendously to their effectiveness. He also varies the camera



angles during effects shots, often cutting from one angle to another.

THE INVISIBLE MAN, like **FRANKENSTEIN**, displays Whale's innate empathy for society's outcasts. Like the Frankenstein Monster, Griffin's self-inflicted invisibility profoundly sets him apart from the rest of humanity: the psychological side-effects of monacaine further induce him to pit himself against the world. Like many other movie mad scientists, Griffin uses his power for his own ends, rather than for the benefit of humanity.

Griffin's rational side, as seen in the film's earlier scenes, motivates his desperate search for an antidote. As the film progresses, however, Griffin is clenched tighter and tighter in the grip of monacaine-induced megalomania, intoxicated by the fear he strikes in the hearts of men.

Whale's Invisible Man is one of the most terrifying dangerous movie monsters

of the twenties and thirties, perpetrating more mayhem than either the Phantom of the Opera, the Frankenstein Monster, the Mummy or even Mr. Hyde. In the commission of grand scale destruction and mass hysteria in early thirties cinema, the Invisible Man is surpassed only by King Kong.

THE INVISIBLE MAN proved to be as lucky for Claude Rains as **FRANKENSTEIN** had been for Karloff. Upon the film's release, Rains achieved instant stardom. As it turned out, Whale was wise to cast an unknown in the title role of **THE INVISIBLE MAN**. The unfamiliarity of Rains added an element of mystery, creating in 1933 audiences a curiosity about the appearance of the actor who was heard but not seen. Moviegoers were even more eager to see Rains' face than they were to see what Karloff looked like behind Jack Pierce's Frankenstein Monster makeup.

The film benefits tremendously from Rains' flawless, full-throttle performance. He thoroughly succeeds at presenting a formidable, magnetic screen presence as the mad Dr. Griffin, despite being hidden behind layers of handages, delivering Sberrieff's literate dialog with powerful, sardonic fervor, even as a disembodied voice.

Although he made his film debut in a monster role, Rains never allowed himself to be typed in the genre, but appeared in a variety of diverse character parts throughout his distinguished career. Following **THE INVISIBLE MAN**, Rains went on to star in **THE MAN WHO RECLAIMED HIS HEAD** (1934) and **THE MYSTERY OF EDWIN DROOD** (1935). In 1943, Rains played the title role in Universal's Technicolor remake of **THE PHANTOM OF THE OPERA**. While under contract at Warner Brothers, Rains gave fine

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performances in **THE ADVENTURES OF ROBIN HOOD** (1938), **CASABLANCA** (1942) and many others. His later genre credits include **THE LOST WORLD** (1960) and **BATTLE OF THE WORLDS** (1961). Incredibly, Claude Rains, one of Hollywood's most gifted and skilled character actors, never won an Academy Award!

After viewing Universal's **THE INVISIBLE MAN**, H. G. Wells expressed admiration for it but objected to its portrayal of Griffin as a raving lunatic. Responding to Wells' objection, Whale wittily observed that only a lunatic would make himself invisible in the first place! However, Wells was still impressed enough by the adaptation of his novel to give the studio permission to produce a series of sequels to it. Later films in the series included **THE INVISIBLE MAN RETURNS** (1940), **THE INVISIBLE WOMAN** (1941), **THE INVISIBLE AGENT** (1942) and **THE INVISIBLE**

MAN'S REVENGE (1944). The Invisible Man made a memorable, fleeting cameo appearance at the end of **ABBOTT AND COSTELLO MEET FRANKENSTEIN** (1948), and was reunited with Bud and Lou in **ABBOTT AND COSTELLO MEET THE INVISIBLE MAN** (1951). Other memorable adaptations of H. G. Wells' stories include **THE MAN WHO COULD WORK MIRACLES** (1936), **THINGS TO COME** (1936), **THE TIME MACHINE** (1960) and **WAR OF THE WORLDS** (1953).

To date, there have been two television series bearing the title, **THE INVISIBLE MAN**. One was produced in Great Britain in the late fifties, and the other, starring David McCallum, appeared on American TV in 1975. The latest big-screen variation on the theme was **MEMOIRS OF AN INVISIBLE MAN** (1992) with Chevy Chase, in which

Fulton's multiple printing techniques were replaced by computer generated visual effects.

THE INVISIBLE MAN is far more than just a successful special effects picture. It excels in every element of its production. The film is one of the great monster movie classics of the Golden Age, a true milestone of macabre cinema. Not only is it one of the greatest of Universal's thrillers of the early thirties, but it also one of James Whale's finest directorial achievements, a landmark of special visual effects technology and the film that introduced Claude Rains to movie audiences in what is perhaps his most powerful film performance. Fans of scary monsters, H. G. Wells, science fiction wonders and movie magic are heartily encouraged to feast their eyes on James Whale's thrilling masterpiece of transparent terror, **THE INVISIBLE MAN**!

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WOMAN IN THE MOON (*Frau Im Mond*)

by William R. Yates

It is difficult to realize just how long ago 1929 was. Later that year, the world would be swept into the great depression. Hollywood was adapting to talkies, and Lindbergh had successfully flown the Atlantic just two years earlier.

With his usual Germanic perfection, Fritz Lang was on his way to the moon.

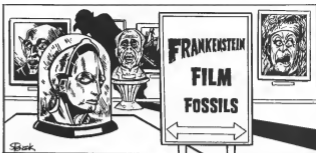
Choosing it as a starring vehicle for his paramour, the willowy and lovely Gerda Maurus, Lang began filming *Frau Im Mond*, the fantasy he had experienced while on a train five years before. No doubt his contact with rocketry expert Herman Oberth transformed it from a wild-eyed fantasy to something that resembled the real world. To the best of my knowledge, this was the first film that treated such a concept seriously.

As an example, it was realized early on that a trip to the moon could not be accomplished by a lone man cobbling together a spaceship in his backyard. A trip to the moon would be a major engineering undertaking incorporating thousands of people. Therefore, in the beginning of *Frau Im Mond*, an astronomer speculates that the moon is rich in gold. A group of wealthy financiers offer to finance the trip in exchange for exclusive rights to any gold that is found. This is viewed by the film as more than mere naked wealth, but an opportunity to control gold prices. And therefore have a grasp on the world economy.

The spaceship itself is the typical torpedo shape with four huge pylons which might support the rocket if it were made out of sturdier material. Instead the entire vehicle is lowered into a basin of water before being fired.

The internal temperature of the second stage is controlled by painting the exterior half white and half black. The temperature is thus controlled by the ship's attitude to sunlight. If a warmer interior is desired, then more of the reflective white surface is exposed.

The passengers are protected by sprung canvas acceleration couches. Even more amazing than acceleration is mention of zero gravity. The internal floors are



studded with leather loops that enable the occupants to walk in zero gravity. The ceilings are also studded with leather hand holds much like subway cars of the day. Examples are given of the behavior of liquids in zero g. Bubbles of animated liquid are shaken out of a bottle and then captured in the glass in a serio-comic scene.

Attitude of the rocket is controlled by what is clearly a gyroscope.

The only remarkably untrue thing is that Lang determined the spectrographic readings of the lunar atmosphere identical to that of Earth. Early on there's a tip of the hat to the fact that the moon might be airless, with a character donning a space suit. A match is successfully lit and burned, and character conspicuously walk about the lunar surface in shirt sleeves. Lang forgets the reactivity of oxygen by showing no plants to refresh the lunar atmosphere.

In addition, he bypasses the lightness of lunar gravity by having the characters walk about normally in weighted diving boots.

The discovery of water is curiously taken up with a diving rod. Water, or a muddy form of it, is found. The discovery of gold results in the death of the professor (Klaus Pohl), who in a paroxysm of joy plunges in to a lunar crevice.

The discovery of gold leads to the investor's representative attempting to steal the spaceship and leave the main characters stranded on the moon. A gun fight ensues and the ship's oxygen supply is critically damaged. Straws are drawn because all cannot return to Earth. Frieda (Gerda Maurus) offers to stay behind with her fiancé when he draws the fatal straw. Nonplussed, her fiancé Hans Wendeger



shows the true colors of a coward, saying he wishes more than anything to return to Earth. Unwilling to break up the couple, hero Wolf Helius (Willy Fritsch) determines to drug Frieda and her husband-to-be, and have young Gustav, a stowaway, fire the rocket. The acceleration will free Frieda and Hans Wendeger from the drug-induced coma and they can take over operation of the ship. A tent is pitched and supplies are laid out on the lunar surface in anticipation of a rescue. At the end of the picture, Gustav successfully fires the rocket and himself into space. On turning around, Wolf Helius finds the cowardice of Hans Wendeger has made a change in the love triangle. Frieda has failed to take the drug and stayed behind with him.

So how does *Frau Im Mond* stack up as modern entertainment? I would rent the film, if possible. It was certainly more entertaining in 1929 than it is presently. I would say it is a necessary addition for the serious collector, but worth only a cursory viewing for one only interested in rocketry and space travel: So much time is lost in making an audience accept the astounding notion of a trip to the moon that the pace of the love story is lost in exposition.

Frank Dietz's **THE SKETCH FILES** Presents

MAD DOCTORS!

Several years before dispatching Larry Talbot to his predestined end, Claude Rains appeared...or rather *disappeared*... as the title character in James Whale's *The Invisible Man*. Rains' powerful performance as the transparent madman remains chilling to this day. Even hidden behind darkened glasses, you can just see the sinister gleam in his eyes...

Frank F. Dietz



Left: Henry Hull leads the wolf pack as Dr. Wilfred Glendon, *The Werewolf Of London*. Being British, this moonbeastie had the good sense to dress warmly before popping out for a bite, and to apologize to his wife for not being more attentive to her needs...

...and for trying to sever her jugular vein as well...

VINCENT PRICE

The great Mr. Price played what seemed like a gazillion mad doctors, or seemingly mad doctors, or doctors who weren't exactly mad, but definitely had issues. One favorite is the William Castle schlocker about the big, icky, rubber caterpillar that grows up your spine whenever you're frightened. *The Tingler* may be silly, but Vincent makes it fun.



Frank F. Rielly

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Book Reviews

Reviewed by Joseph C. Romano

Although H.G. Wells wrote for the adult audience of his day, his best-known works now seem to have been relegated to high school reading lists and the young adult sections of libraries and bookstores. Over the years, countless numbers of adolescents have been introduced to the world of SF literature through his stories. With books like **THE TIME MACHINE**, **THE WAR OF THE WORLDS**, **THE FIRST**



THE INVISIBLE MAN by H.G. Wells Originally published in 1897. Available in new and used print editions and online.

MEN IN THE MOON, and, of course, **THE INVISIBLE MAN**, to his credit, Wells has rightly been called the father of modern science fiction. After all, Wells has served as the gateway to the pleasures of science fiction for generations. Even after a century has passed, his prose retains a fresh quality to it and his humanistic views are still valid, especially to a teenage reader coming upon Wells for the first time.

While his extensive bibliography is heavily laced with novels about ideas rather than characters, Wells also wrote a series of books depicting the life of the English lower middle class. Glimpses of his interest in that area are clearly shown in **THE INVISIBLE MAN**, primarily in the way the local townspeople react to their invisible guest, but also in the way the invisible man responds to his own unfortunate dilemma.

Born in 1866 near London, in the village of Bromley, Wells began writing professionally in 1893, selling short works of fiction and essays to various literary markets within England. He published his first book, **THE TIME MACHINE**, in 1895, and quickly followed that with a slew of other books, including **THE INVISIBLE MAN**. His writing career spanned over five decades,

(Right) Cover of September 1992 First Tor Book edition.

during which time he wrote over 80 books and scores of short stories and contemporary political essays.

Wells was immensely popular with serious readers in his own time, so it's no surprise he is discovered anew each year by younger readers. Much of his popularity, however, rests solely with his science fiction novels and our fascination with Wells himself. Most of his major works have been made into movies, including the 1933 hit **THE INVISIBLE MAN** from Universal. (More recently, **THE INVISIBLE MAN** served as the inspiration for the all too forgettable **HOLLOW MAN** starring Kevin Bacon.) Wells himself has been the focus of other movies, most notably, **TIME AFTER**

TIME, an imaginative hit from 1979 which found Wells chasing Jack the Ripper from Victorian London to modern-day San Francisco.

Although not as prophetic as his other novels, **THE INVISIBLE MAN** is an interesting story, nonetheless. The tale begins as a mysterious visitor arrives at the "Coaches and Horses," a small country inn near the Bramblehurst railway line. Even though it's a frigid February night and the stranger's face is wrapped in a large wool scarf and his body clothed in heavy outer garments, the inn's other patrons soon suspect something is terribly wrong with him. After warning himself by a fire in the parlor, the stranger tells the innkeeper his luggage will arrive by

H.G. WELLS

THE INVISIBLE MAN



A mad killer might be standing beside you.
You won't know until it's too late...

train the next day and he settles in for the night.

In the morning, the stranger's luggage arrives along with a box of hooks and cartons of scientific apparatus. Thereupon the stranger seems to take up permanent residence at the inn, isolating himself for weeks, to the consternation of the inn's owners and the other townspeople because of its peculiarities and incessant demands for privacy.

Wells' invisible protagonist is a former student named Griffin who won honors in chemistry while studying at the local university. He later discovers the principles of "optical density," the student's term for the science of refraction and reflection, and renders himself invisible through his experiments. Invisibility carries an extreme price, however; one the student is unwilling to pay.

Like Wells' other hooks, **THE INVISIBLE MAN** carries a deeper message, warning us about the dangerous powers of science when unaccompanied by an enlightened spirit. Under the right set of circumstances, Wells proffers, invisibility could have been a great benefit to mankind. But the student misuses his newfound gift and seeks revenge for the alleged mistreatment of society he has suffered in the past. It's unclear through Wells' narrative whether or not a side effect of invisibility was the madness which overcomes Griffin, or if his predisposition toward insanity is accelerated because of the strange chemical reaction within his body. In any event, invisibility and the resulting madness which overcomes Griffin, or if his predisposition toward insanity is accelerated because of the strange chemical reaction within his body. In any event, invisibility and the resulting madness eventually overcome the young man and drive him to commit murder.

Despite its cautionary clarion call, Wells was not opposed to scientific achievement, as some other writers of his time were. On the contrary, Wells strongly believed science and technology could solve the ills of the world and create Utopia for mankind. In the Wellsian view of ideal future, science was a rational tool which served all men equally and would lead to a better material life for everybody. Although not as readily apparent in **THE INVISIBLE MAN** as much of his other work (both fiction and nonfiction), Wells routinely

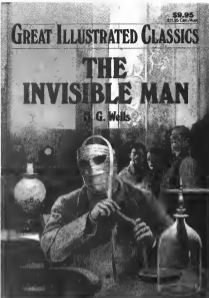
relied on science in his writings as a way to eliminate the injustices facing all men.

Wells also wrote several short stories with a supernatural theme, most of which saw publication before the turn of the 20th Century and are difficult to find today. In later years, he became increasingly bitter about man's inability to mature as a unified race of people and much of his writing after World War I dwelled on the continuing folly of human achievement. Wells was not actually opposed to the First World War, as is often assumed, but the lack of cultural change after it angered him tremendously. Unfortunately, Wells lived to see a Second World War and to his complete frustration realized that mankind might never be able to transform itself into something nobler. Wells died in 1946.

THE SECRETS OF DR. TAVERNER by Dion Fortune
Llewellyn Publications, 1962
234 pp., \$4.95

Reviewed by Alan Warren

This collection of stories featuring Dr. Taverne, an occult detective, was originally published in England in 1926. "Dion Fortune" was the pseudonym of Violet M. Firth (1890-1946), an important member of the Order of the Golden Dawn, an occult order whose members included William Butler Yeats as well as Algernon Blackwood, Arthur Machen, Aleister Crowley, and (reportedly) Lord Dunsany, H. Rider



Cover of a 1995 adaptation of **THE INVISIBLE MAN** published by Baronet Books.



Vintage 1960's monster magazine ad for **THE INVISIBLE MAN** paperback.

Haggard, Sax Rohmer, Talbot Mundy, and even Bram Stoker. She popularized several of the Order's doctrines in such non-fiction works as **PSYCHIC SELF-DEFENSE** (1930) and **THE**

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MYSTICAL QABALAH (1935); her novels include **THE DEMON LOVER** (1927) and **THE SEA PRIESTESS** (1938). She was a fervent believer in psychic phenomena. Thus, the goal is to proselytize; horror or unease is simply a by-product. Still, one need not share her beliefs to be entertained by the exploits of Dr. Taverner: the stories are sufficiently atmospheric and fast-paced to succeed on their own merits as entertainment.

Dr. Taverner, who maintains a psychiatric practice in Harley Street and runs a rest home, is in the great tradition of psychic detectives including Hodgson's Carnacki, Blackwood's John Silence, and Margery Lawrence's Dr. Miles Pennoyer. (He was allegedly modeled on S.L. MacGregor Mathers, a prominent British occultist who was also the founder of the Order of the Golden Dawn.) Like his fellow occult detectives, his adventures occasionally suffer from an excess of didacticism: at one point for example he explains that an apparent vampire is simply a man possessed by another being; humans being two beings, the etheric and the physical one, the etheric being must hatten on someone and develop into a spirit parasite. As simple as that. This kind of cut and dried analysis weakens many Carnacki tales, and has the same effect here.

In the time-honored tradition of psychic (and non-psychic) detectives, Dr. Taverner has an amanuensis, Dr. Rhodes. Transparently, Taverner and Rhodes are Holmes and Watson, right down to the stories' structure: the initial consultation with a client, a midnight vigil, and the final explanation. In this regard, Fortune shows considerable skill: she has a gift for atmosphere and terse description, as in this passage from **THE DEATH HOUND**: "A cold wind had sprung up, making us shiver in our thin clothes, for we were both in evening dress and hatless. Heavy grey clouds were hanking up in the west, and the trees moaned uneasily. The man on the moor was moving at a good pace, looking neither to right nor left. Except for his solitary figure the great grey waste was empty ... We could make out now the path he was following, and, descending from the hill, set out at a rapid pace to meet him. We had gone about a quarter of a mile when a sound arose in the darkness ahead of us: the piercing, inarticulate shriek of a creature being hunted to death."

Not all the stories are of this high a



calibre: still, they display a reasonable variety of locale and subject matter. **BLOOD-LUST** concerns a young man who displays marked vampiric tendencies which turn out to be due to another, etheric, being fighting for possession of his body. **THE RETURN OF THE RITUAL** tells of a strange ritual stolen by a man in a mysterious trance. **THE DEATH HOUND** features a phantom hound that haunts a man with a weak heart; the beast proves to be a thought-form created by a trained occultist. (Some may note a similarity between this tale and Fritz Leiber's classic short story

"The Hound".) **THE POWER HOUSE** pits Taverner against a practitioner of black magic; he and Dr. Rhodes overcome him, and Taverner takes his place at a gathering of a secret society.

This Llewellyn edition (the book has been reprinted) contains an entirely superfluous introduction, "The Work of a Modern Occult Fraternity", an ode to spiritualism, by Gareth Knight. It also has a beautiful cover, reproduced above, by the finest fantasy artist who ever lived—Hannes Bok. It is highly recommended.



Richard Gordon, Bela and George Minter on the set of MOTHER RILEY MEETS THE VAMPIRE is one of the many photos that can be found in the book VAMPIRE OVER LONDON BELA LUGOSI IN LONDON.

"Dracula" through the years and—interspersed through the text—a very good biography of Lugosi and quite a bit of information on anyone associated with the tour or the films.

The members of the "Dracula" tour interviewed by Dello Stritto and Brooks have mostly pleasant recollections of their time on the stage with the world's most famous Dracula. Offstage, Bela, who was in ill health much of the time, rarely socialized with any of his co-workers and spent most of his free hours resting ("Gone to his earth box" was the usual joke) while Lilhan acted as his manager and protector. He was kind and helpful to the rest of the cast (though not above a little flirtatiousness) and extremely gracious to his fans. Though he often appeared frail and ailing offstage it was an entirely different matter when he

stepped before the footlights. Wrapped in his great cloak he became much like Stoker's character-old at the beginning of the story but more youthful later as he feasts on English blood. Did Bela realize that his signature play was cornball and out of date? Perhaps, but he nonetheless treated it as though it were "Hamlet" which is one reason why his fans love him so.

But will there be Lugosi fans in the future? The authors have their doubts. "Most of Bela's loyalists are 12 year old hoys at heart" they write but are the twelve year olds of today-weened on movie gore and high tech horror-even

likely to watch bloodless black and white Hollywood fossils much less fall under the spell of the man who was Dracula? Still, when I was growing up, Christopher Lee, with his gory fangs and red contact lenses, was the only Dracula I saw at the movies but he crumbled into dust in more ways than one when I saw Bela for the first time in Tod Browning's DRACULA on the late show. And, as Dello Stritto and Brooks conclude: "The obstacles facing another Lugosi resurgence are no greater than those that faced the ailing, struggling, wonderful man who roamed Britain a half century ago".

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THE RETURN of THE MONSTER

Chapter 9

Story by John Skerchock

Art by Frank Garofolo

"Master, do you think they suspect anything?" asked Durst, his voice almost a whisper.

Oberman looked down at this assistant then up at the stairs leading out of the cellars. He shrugged his big, hulking shoulders. "It matters not. They will abide by my wishes or die."

"But this man has power. He has a government behind him."

"He has a faction," corrected Oberman. The giant took a deep breath and exhaled loudly. "If his superiors find out what he is doing he would suffer a worse fate than

that which I have planned for him."

Durst looked puzzled.

Oberman looked over the specimen of the perfect human being standing in front of him and said, "Take him away."

A flurry of activity commenced as ghost like assistants worked to lay the figure onto the gurney. They took care with him. He was handled swiftly but gently. After all, he was the carrot to dangle in front of their noses, and Oberman did not want that carrot damaged.

After the figures were gone Oberman looked down at this aid. "Durst, you worry too much."

"S-sorry, master."

"I don't remember making you that way." He looked at the empty room satisfied that everything was as it should be then headed for the stairs. "Come. They'll all be meeting now. I am sure

they will have questions."

"And we'll have answers?" Durst asked as he hurried behind his master.

"Answers or lies. Either will suffice for now," said Oberman with a chuckle.

Oberman was about to disappear up the stairs when Tartus yelled, "Sire!"

The giant stopped and turned slowly towards the voice.

Nervously Tartus ran up the stairs to Oberman and Durst. He cleared his throat and began to speak in a quaking voice.

"We apprehended two children, sire."

"What?"

"Children somehow got loose in the tunnels. We killed two of them, but we think a third is lurking nearby."

"We killed them?" asked Durst. "Won't that pose a problem?"

"No," said Oberman. "They would die anyway. No one must know what we do here."

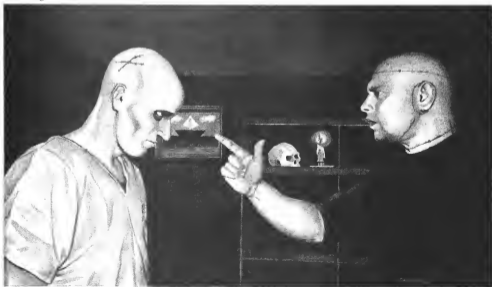
"What are your orders?"

"Let the bodies be found away from here as if in an accident. Find that third boy and bring him to me before he dies."

"Y-yes, sire."

Oberman looked angrily at the underling.

"So many accidents. Someone will get



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suspicious."

"Tartus, they are all suspicious. That is the nature of the human beast: fearful and suspicious. By the time they realize what is going on we shall be the masters. The dead shall rule the living!" His voice thundered down the stairway and through the lower regions of the dungeon.

Almost knocked down over the roar, Tartus quickly ran down the stairs into darkness as Oberman and Durst continued their climb up the stairs.

The reporter was getting on Chief Lang's nerves. He sat patiently leaning back in the old oak chair, resting his boots on the edge of a desk already overflowing with paperwork. He fought to stifle a yawn, but the reporter didn't notice.

The reporter was young, in his late twenties. He was dressed in slacks, button down shirt, and a lightweight blue jacket. He was ranting and raving, or so it seemed to Chief Lang, about monsters and kidnappings. He had a tape recorder in one hand and an old 35mm camera hanging from a strap over his left shoulder.

Finally the chief had enough. He put his feet down and leaned forward.

"Look, son, I don't care what kind of story you're on. I have a lot of work to do here." He took a quick glance at his watch and saw that it was almost lunchtime. He was hungry.

The reporter rolled his eyes but didn't say anything.

"I have three missing children of my own to worry about. They went out to play yesterday morning and didn't come back home."

Danny stopped pacing and looked into the chief's dark, brown eyes. "That's what I'm getting at. This monster is here in Midway and he has those children."

Now it was the chief's turn to roll his eyes.

"Chief, I have been chasing this monster for months, ever since our first interview. He told me about his plans. He wants to take over the world, and he's doing it by kidnapping people and turning them into monsters."

"And what makes you think he's in my town?"

"The trail of bodies seems to lead here." Danny pulled a notebook from out of his back pocket and began going through the pages. "A lot of homeless people have been disappearing in the city. That may not be unusual but then the



disappearances seem to follow a trail to this town.

"Look, in the past two years there have been twelve missing persons reports filed in this part of the state and all of the people have turned up within a few days until recently. Go back to just a few months ago and find that thirty people, mostly hitchhikers last seen on the interstate within a few miles of this town, have disappeared."

"What's that got to do with Midway?"

"It's a small town in the middle of nowhere just barely able to survive. Suddenly a wealthy man comes to town followed by a lot of government vehicles, and almost over night the town shows signs of prosperity."

"Are you talking about that Oberman fellow?"

Danny's eyes lit up. He put the tape recorder on the chief's desk and pressed the "on" button. "Yes, tell me about Oberman."

"Ah, be's just a foreigner wanted some peace and quiet. Me and the state police checked him out. He's okay."

"Was be a tall, thin man? Did he speak

in a deep voice? German accent? Was be big and bary with a lot of scars?"

Chief Lang rubbed his chin a minute then said, "No. He was a bit on the heavy side. Seemed to me be had his head shaved. He might have been in an accident once. Did have a slight accent... thought it was Canadian. Breath sure stunk from booze."

Danny was writing it all down in his notebook. He wasn't sure. The chief could be describing the monster. If so he'd changed over the months. Or he could be describing someone totally different.

Their conversation was interrupted when Janice, the civilian clerk entered the office. She was middle aged and smartly dressed. She looked like she took her job seriously. But she seemed confused as she stood in the doorway.

"Yes?" said the chief.

"I just got a telephone call from Brody. He seems excited."

Chief Lang had known Brody since he was a kid. The old man never got excited. "What does be want?"

"He said he was fixing the washed out



graves at the old cemetery. He found a ball cap with the Hartman boy's name in it and footprints going into one of the graves."

Danny was out the door before the chief could react, his reporter's instincts in full gear. He returned just as quickly and said, "Uh, where is the old cemetery?"

"Better follow me," said the chief putting on his hat. "Janice, see if you can call that trooper Martin. Maybe he'll want to know about this."

The cemetery was still a mess from the day before. Signs of work were evident where Brody and his trusted, ancient hackhoe had begun repairs at the lower end. He had managed to repair the old stone wall by piling up the stones to cover the wash out. It wasn't a neat job but it worked.

Systematically Brody had begun working back up the mountain, but he had stopped short at a collapsed grave near the northern wall.

The ground was still muddy and the giant divots left by the hackhoe didn't make walking any easier. But Lang, Martin, the reporter, and a handful of other people had decided it best to walk into the scared ground rather than risk being stuck there and perhaps sinking into an unmarked grave.

Lang was holding the hat in his hand. "Couldn't have just fallen here?"

"Nope," said Brody as he spit tobacco juice over this left shoulder. "That there hat was in the hole almost covered with mud. I seen the bright red as I was about to dump a load of dirt on top of it."

"But what's it doing in the grave, Chief?" asked Martin.

Lang shrugged his shoulders. "Since I was a kid I heard rumors about tunnels and caves being all under this part of the mountain. The mansion used to be a speakeasy back in the twenties. They were supposed to get the booze in from Canada and smuggled through the tunnels up to the mansion because the feds used to watch this road.

"They knew there was a lot of booze running through the area, but no one could find it. When Prohibition ended one of the workers used to brag how they'd outwit the cops by using these tunnels. No one believed him though." Lang paused for a moment.

"I seem to remember hearing the guy got drunk and fell off one of the big rocks behind the mansion. Don't know when though."



"So is it possible these kids were playing in the cemetery and found a tunnel?" asked Danny, notebook in hand.

"Anything's possible," said Chief Lang.

"Then let's find out," said Brody.

"Seems like a good idea," said Martin.

"Okay, Brody, be careful. The ground might collapse under the weight of your hackhoe." He turned to the rest of the people. "Okay, Brody's gonna do some diggin'. Everybody get way back. We don't know what's under here. I don't want anyone falling into anything. Move back to the road."

Trooper Martin and Chief Lang walked back to Lang's car. They watched as Brody fired up the engine, dumped the payload of dirt the shovel was carrying, and crawled over to the grave to begin diggin'.

Gary and Stevie sat mesmerized as their guest continued to speak. His voice was deep and deliberate. He stood in front of them like a statue. His features were cold and pale; his eyes were piercing.

"Gentlemen, I feel his power here. I know he has been here, and that you may be working for him. No fear. Now you

work for me. My will is greater than yours. My power is greater than his. You will do as I say. You will continue as if I was not here, and when I call upon you, you will answer."

The door burst open as Mark Riley came running in. "Guys, you won't believe it!"

The figure of D'Pell seemed to fade. Gary blinked and rubbed his eyes. He felt as if he'd been awakened from a dream. He suddenly felt he was back to his own self. A tingling sensation was running down his body. He looked at Stevie.

"You okay?"

Stevie blinked then nodded.

"Guys, guys, get this! The missing kids might have walked into a grave. They're digging it open now."

"Huh? What?" Gary's mouth felt a little dry. He could not remember what has just happened and what Mark was saying didn't make sense.

"The kids! Those three kids that went missing yesterday might be in a grave that connects to tunnels under the mountain." Mark looked around the bar then at the clock. "Say, you open for lunch yet?"

No one saw D'Pell as he walked from the shadows and left the bar.



A Transparent Maniac dwells in— **THE INVISIBLE MONSTER!!!**

by Jeff Kurta

A theme of invisibility, has been in existence for many decades in film, on television, and other medium...almost as far back as the well-schooled mind can remember. Certainly the legendary great fantasy novelist H.G. Wells, really got the homefires burning, with his classic tale of **THE INVISIBLE MAN**. His inventiveness in the original shocker, can be seen in numerous Hollywood made motion pictures, the best, made in the pre mid-30's. Actor Claude Rains (**THE PHANTOM OF THE OPERA** of 1943), became a household name, after the release of **THE INVISIBLE MAN** ('33), which dealt with a scientist who discovers the secret of invisibility. Poor Jack Griffin, the man goes mad, and wants to kill everyone in sight! The secret ingredient is the Monocaine that he's been toying with. The drug causes Griffin to come apart at the hinges, literally. The man thrives on his new acquired "power", and wants more. Universal found themselves with a huge hit on their hands, and the movie-going public wanted more. Sequels followed with Vincent Price and Jon (**RAMAR OF THE JUNGLE**, 50's TV) Hall, battling with evil masterminds, while stayed "cloaked". Even more related film projects would follow, some with less-than-satisfactory results. Even Bud Abbott and Lou Costello would **MEET THE INVISIBLE MAN**, in the guise of actor Arthur Franz. The film is a comedy showcase, with the usual sight-gags provided by Costello, which really help to steal the show. This entry was released by Universal in 1951. But all in all, there was just not topping the movie that started it all. Radio's **THE SHADOW** (Lamont Cranston aka Kent Allard), was also an Invisible Man of



Doomed!!!

...By the
frenzied
fury of
the Monster

*who strikes
without
warning!*

**The
Invisible
Monster**

featuring
RICHARD WEBB
ALINE TOWNE • LANE BRADFORD
JOHN CRAWFORD • STANLEY PRICE

A REPUBLIC SERIAL IN 12 CHAPTERS

Republic Pictures Corporation—Harbert J. Vinton, President

T H E A T R E

CASTLE of FRANKENSTEIN





"THE INVISIBLE MONSTER"

Starring

Richard WEBB - Abne TOWNE
Lane BRADFORD John CRAWFORD
Stanley PRICE

Directed by FRED BRANNAN

A Republic Serial in 12 Chapters



sorts. The unseen hero-ghost, would pop out of nowhere to thwart his nemesis', with unseen fists hitting their deadly targets. **THE SHADOW** would always provide a hideous laugh, as he scoffed at the evil-doers, almost beckoning to them. "What evil lurks in the hearts of men!?"

THE SHADOW would transfer to the motion picture screen, and could be found back then, in both feature and serialized versions. An oddity released in 1958, offers up a slight variation on the Invisible Man theme! The Shadow, with Richard Derr appearing and re-appearing, as **THE INVISIBLE AVENGER**. This is in actuality, an updating of **THE SHADOW** legend. There was a pretty interesting **THE INVISIBLE MAN** TV series, made in England, and shown here, beginning in 1958. The successful program was picked up by CBS. NBC offered the home viewers an all new version of **THE INVISIBLE MAN**, in 1975, but the show was a flake. In it, David McCallum (**THE MAN FROM U.N.C.L.E.**), played the role of Dr. Daniel

MAXWELL GRANT (WALTER B. GIBSON)

THE CRIME ORACLE AND THE TEETH OF THE DRAGON TWO ADVENTURES OF



Westin, who had one weird adventure after another, until the network quickly pulled the plug on him. The TV movie

that spawned that mess, is quite good however. McCallum played the same role, in the film. Currently, the Sci-Fi Channel airs a rather wild modern day version of **THE INVISIBLE MAN**.

The movie serials of yesteryear, talked invisibility often. It was an interesting idea, sometimes met with giggles by audience members, especially the adults, who oftentimes could spot the trick wires. Still, the movies were fun, and the kiddies ate it up. After all, the movie matinees were meant for the small-fry. Even Bela Lugosi (as yet another demented scientist!), turned up in a pretty entertaining serialized vehicle for Universal, in 1939. In the 12 segment chapterplay called **THE PHANTOM CREEPS**, Lugosi as Dr. Zorka, not only invents the ugliest robot in movie history, but manages to add an invisibility-belt, to the mix. All in the name of FUN! (SEE **THE JOURNAL OF FRANKENSTEIN** #4 for more details on **THE PHANTOM CREEPS**) As a

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boy, I fantasized often about flying, and being invisible. I am sure you can imagine many a wild playtime with that! Being a kid was tremendous and harmless fun back then.

From 1936 to 1955, Republic Pictures lead the way to the hearts of movie-going children. Every Saturday afternoon, thousands of youngsters packed all the local movie houses, to catch up on the latest installment of another action-packed film serial. Tons of popcorn was devoured, and orange pop chugged down by the gallons, as little eyes peered in wonder at the images of those great heroes and villains, who flashed before them. The theatres were bustling with excitement, as the projectors aimed a warm beam down-front. There were the escapades of CAPTAIN MARVEL, CAPTAIN AMERICA, and all the others, who'd never fail to rescue, and set things right again. There were serials that only ran for 12 weeks, and some that lasted for as long as 15. Each chapter would end, with our hero or heroine, about to meet his or her doom. For the ones who experienced it all firsthand, will they ever be able to forget "TO BE CONTINUED"??? Would they want to? Universal and Columbia made their own serialized "accounts", but neither could capture the quality that was Republic. During their early years, Republic totally lead the way in low-budget entertainment. By 1950, with only five more years left to "live", the motion picture corporation let loose with a thrilling serial that featured the wonderful concept of invisibility, again—THE INVISIBLE MONSTER! Not one of their most stunningest, but a thrill-packed adventure, nonetheless. In it, a madman calling himself The Phantom Ruler (Stanley Price), invents a chemical that makes him invisible. When treated to a special uniform and subjected to a certain projection lamp, the man becomes a fiend. The maniac becomes a total headache to the police, as he robs and fights his way to see his master-plan to go into effect. The Phantom ("The Ghost Who Stalks"!), with able henchmen at his beck and call, looks to the future with wicked glee. He will stop at nothing, to see his dastardly dream become a reality—total domination of the world!!! But, HOW can one insane individual even dream of such a task??? How can he possibly see it through??? The man who is really a MONSTER, will wipe our anything and ANYONE that

Where IS THE INVISIBLE MONSTER?
When WILL HE STRIKE NEXT?
 Every Scene A Spine-Chiller...
 As A Madman Master-Crook
 Murders For Millions!



The Invisible Monster

featuring
RICHARD WEBB
ALINE TOWNE - LANE BRADFORD
JOHN CRAWFORD - STANLEY PRICE
Republic Pictures Corporation - Herbert J. Yates, President

**A REPUBLIC SERIAL
 IN 12 CHAPTERS**

T H E A T R E

Directed by Fred Browne • Written by Harold Easton

stands in his way! And he will conquer all of mankind, with an army of invisible assailants!!! This is one dangerous hombre. Character actor Stanley Price, is at home in the role of The Phantom Ruler, and certainly no new-comer to the film scene of the day. For twelve segments, Price struts his stuff as evil incarnate, hissing and snoring his way, from one frightening scene to another. The actor had this creepy aura about him, an unseen force that would make the bravest movie-goer flinch. While not the most memorable of Republic's serial villains (Roy Barcroft takes this honor), Price

does do an excellent job of giving the patrons their monies worth. But the costume and hood that the actor wears when he's "at work", is extremely laughable. Stanley Price, made his mark in B westerns and movie serials in general, playing both good and bad guys, throughout his film career. Price shows up very briefly, in the first two Batman and Superman serials (both made by Columbia). In Chapter 3 of SUPERMAN ('48, starring Kirk Alyn), he shows up looking on at The Reducer Ray. In BATMAN ('43, starring Lewis Wilson and Douglas Croft), he has a bit in

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the first hypnotic chapter, called **THE ELECTRICAL BRAIN**. He himself is a henchman in this. Stanley Price, worked with western legend Tom Mix, and among other things, turns up in Republic's even greater serial **KING OF THE ROCKETMEN** ('49). The Phantom Ruler is one slimy dude.

From Chapter One: **SLAVES OF THE PHANTOM**, this serial will hold you spell-bound. Guaranteed! To kick-off his master-plan, the monster kidnaps four foreign men of importance. Each has his own specialty, that of which The Phantom Ruler craves....and gets. A hank is robbed, and the mastermind is well underway!! From the onset, there are fists flying, and autos riding on two wheels, and the tossing of army grenades...but not by the army! One of

the esteemed men, grabbed by the henchmen of The Phantom Ruler (Dale Van Sickel, for once a sort of goodguy), Martin, was all-knowing when it came to hank vault combinations, but got shot in the process. Martin would not live to tell it, thanks to The Phantom Ruler...of course. The monster is quite handy with a gun. The hank calls in insurance company investigator Lane Carlson (Richard Wehh), to help, and the man stays on the case "for the duration". The tall square-jawed fellow, is of the dedicated sort, and stays to the end, to see justice through. At the end of chapter one, it appears that he is done for, as is his pretty assistant Carol Richards (Aline Towne), almost blown to smithereens by a pair of vile henchmen. But we all know

by now, that nothing can really stop the goodguys. Right?!!! **THE INVISIBLE MONSTER**, which is available via home video, stars a very recognizable face, as the All American Hero. Richard Wehh, would go on to portray a sort of "Lone Ranger of the skies", beginning in 1952. Most of you have heard of Captain Midnight, who piloted his sleek plane the Silver Dart, for 39 thirty minute episodes, produced by Screen Gems. This popular kiddie series, which told of Cap and his Secret Squadron, grabbed the young minds at home, and got them to go hog-wild over CM Decoder Badges and Shake-up Mugs (like Howdy Doody). The series was first syndicated in 1952, and later was picked up by CBS, for Saturday mornings. It debuted in that

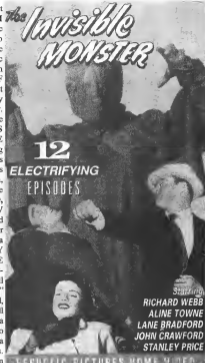
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avenue in 1954. **CAPTAIN MIDNIGHT**, always sponsored by Ovaltine (as it was on radio), originated on radio, in 1938. Dave O'Brien, played the lead role in a nifty 1942 movie serial. **CAPTAIN MIDNIGHT**, was a hit on the small screen as well, but the title was changed to **JET JACKSON, FLYING COMMANDO**, for re-syndication. Webb was the perfect choice to play Cap, and his character was always backed up by two keen SS members, Ichabod Mudd (Sid Melton), and Tut (Olan Soule), a science wiz. Melton is best remembered fondly, for his part on the long-running family sitcom **MAKE ROOM FOR DADDY**. Soule, was a memorable character on **THE ANDY GRIFFITH SHOW**, and later lent his voice to the super character of Batman, for the cartoon series **THE SUPERFRIENDS**. Webb, made numerous personal appearances to promote **CAPTAIN MIDNIGHT**, and later starred in the short-lived TV show **U.S. BORDER PATROL**. In 1963, he found himself heading the cast of the Jerry Warren cult film **ATTACK OF THE MAYAN MUMMY**. Warren, that genius who gave us low low budget fodder like **TEENAGE ZOMBIES**, and **THE WILD WORLD OF BATWOMAN** ('66-but no relation to the DC comics character, or camp ABC live-action BAT-series). Richard Webb, who in real life, was a Lt. Col. in the U.S. Army Reserves, is also remembered for a small part that he had in a memorable classic **STAR TREK** episode, from Year One. He landed the role of Finney, the insane ex-starfleet officer, supposedly murdered by Captain Kirk (William Shatner). The name of the 1966 episode is **COURT MARTIAL**. Joan Marshall, TV's "original" Lily Munster, is also in the cast. **JET JACKSON**, stayed in syndication, until the early 1960's.

No movie serial would be complete without at least one pretty damsel in distress...and **THE INVISIBLE MONSTER** is certainly no exception. Carol Richards, is played by actress Aline Towne, who was not stranger to serials, sci-fi spectacles, and television. In **THE INVISIBLE MONSTER**, Towne shows that she is quite adept with a handgun, even if she is not the best marksman! Wearing high heels in pursuit of badguys, is also not a swell idea! Carol Richards makes a perfect traveling companion to investigator Carlson (Webb), even if she does "occasionally" get in the way. In

1952, Towne, joined the cast of **RADAR MEN FROM THE MOON**, which told the uncanny story of hero Commando Cody (George Wallace), and his fantastic rocket-pack. The parent film was the better **KING OF THE ROCKETMEN**, but one more such "family chapterplay", would follow. Towne would turn up the following year in **ZOMBIES OF THE STRATOSPHERE** ('53), the continuing adventures of Cody. This time however, Cody was played by actor Judd Holdren, who starred in 1951, in the serial **CAPTAIN VIDEO**, based on the popular TV show. In 1955, Holdren and Aline Towne, would try their best at cracking out a **COMMANDO CODY-SKY MARSHAL OF THE UNIVERSE** series for NBC-TV. Republic, who'd done all three of the "Rocketman" sagas for the matinee crowd, had command of the small screen project, but it was a dismal failure. It managed to last some three months, and a total of 13 segments. Character actor William Schallert did his very best to enliven the proceedings. In the 1977 edition of Gary Gerani's book **FANTASTIC TELEVISION**, Aline Towne is called Aline "Tower", in talking of his stint in the **COMMANDO CODY** tele-program.



No serials lead villain would come complete without the help of at least 2-3 dedicated henchmen. **THE INVISIBLE MONSTER** has two for sure, and they are brought to life by Lane Bradford and John Crawford. And they fit the mold of the typical ugly hood, right down to the "special attire". And both actors came with abundant experience at playing the baddie, especially Bradford, who cut his eye-teeth in B westerns. He would turn up often on **THE LONE RANGER** TV series. Aline Towne and John Crawford even made appearances with The Masked Man. Bradford would go on to co-star in

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THRILLING SERIAL

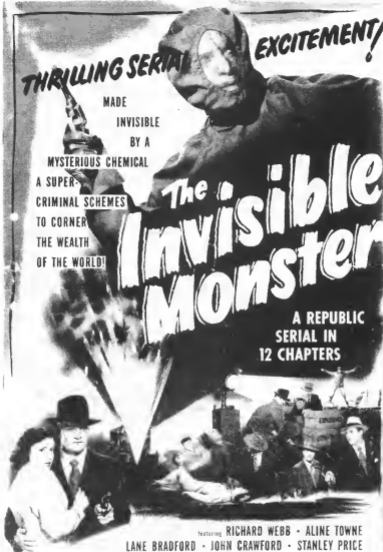
EXCITEMENT!

MADE
INVISIBLE
BY A
MYSTERIOUS CHEMICAL

A SUPER-
CRIMINAL SCHEMES
TO CORNER
THE WEALTH
OF THE WORLD!

The Invisible Monster

A REPUBLIC
SERIAL IN
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Featuring **RICHARD WEBB • ALINE TOWNE**
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ZOMBIES OF THE STRATOSPHERE, in which he'd appear as Marex the Martian, alongside the future Mr. Spock, Leonard Nimoy, who was featured as the Vulcan lookalike Narah. John Crawford, can be seen in **ZOMBIES** too (one big space happy family?), and later he too would co-star in an interesting installment of TV's **TREK**—The first season show called **THE GALILEO SEVEN**, where he turns up as Commissioner Ferris. In 1961, Crawford rubbed elbows with Lon Chaney. The film? **THE DEVIL'S MESSENGER**, which gave us the ex-WOLF MAN as the devil! This was made up of episodes from the Swedish TV series called **#13 DEMON STREET**. In 1973, Crawford took a stab at appearing in a grisly gore film. This low low budget scare-fest **THE SEVERED ARM**, gave us not only a reason to vomit, but a reason to "ogle". Ex heach movie starlet Deborah Walley, was THAT reason. **THE SEVERED ARM**, rated R (maybe for "reasonably rotten?"), was as you might guess it, a miserable bomb. John Crawford and Aline Towne, hooked-up together for the 1954 Republic serial **TRADER TOM OF THE CHINA SEAS**, a minor effort, and one of the last for Republic.

Rounding out the cast of **THE INVISIBLE MONSTER**, are Marshall Reed, and George Meeker. Meeker, can be found acting opposite Bela Lugosi, in two of the Dracula actor's low points—**NIGHT OF TERROR** ('33), and **MURDER BY TELEVISION** ('35). We all know that TV is not the best babysitter (especially today!), but "murder"???

THE INVISIBLE MONSTER, runs exactly 12 nerve-shattering episodes, a grand total of 167 minutes. One alternate title is that of **PHANTOM RULER**. The other, for its 1966-re-release as a condensed serial feature **SLAVES OF THE INVISIBLE MONSTER**. The feature version runs 100 minutes. Some movie critics regard this fine fantasy adventure as a real bonafide "turkey". It is far from it. The serial version is the best, with many electrifying moments, and some of the best trick photography and camera work ever seen in the movie chapterplays. A tip of the hat to the late great special-effects team of Howard and Theodore Lydecker! There are plenty of death-dealing traps along the way for hero Lane Carlson and heroine aide Carol

Richards. How about an acid bath, or time bomb? Naturally our heroes always save the day! And The Phantom Ruler? Why, he gets "finished", of course. But why give away *all* the surprises? Why not check out the twin-pack VHS version for yourself? Once selling for nearly \$30, you should be able to scrape up a new copy for less than 20. By the way, look for ace stuntmen Ed Parker and Tom Steele (**CONQUEST OF THE PLANET OF THE APES**, '72), in small roles. Steele starred as **THE MASKED MARVEL**, in Republic's great 1943 war time serial thriller. He was one of the greatest movie stuntmen of them all...right up there with Yakima Canutt, and Dave Sharpe.

THE INVISIBLE MONSTER, was penned into screampay by Ronald Davidson. He would go on to do the same for other fantasy epics, including one of Republic's last serials **PANTHER GIRL OF THE KONGO** ('55), aka **THE CLAW MONSTERS**. How many 8mm/Super 8 movie collectors recall this alternate title? Fred C. Brannon, the late legendary Republic Pictures director (**KING OF THE ROCKETMEN**, **ZOMBIES OF THE STRATOSPHERE**), did a fine job with **THE INVISIBLE MONSTER**. It's full of taut action, and it all moves along at a fantastic clip. Trademark Republic! Brannon directed Clayton Moore in several of his fun-packed serials. They include: **THE CRIMSON GHOST** ('46), **RADAR MEN FROM THE MOON** ('52), and **JUNGLE DRUMS OF AFRICA** ('53). This writer highly recommends a showing of **THE INVISIBLE MONSTER**. It will get you to craving more and more, those amazing cliffhangers of the matinee days!

By the 1950's, interest in the motion picture serial was dying down, with the coming of television. Many kids stayed at home and watched their favorite heroes for F-R-E-E. They didn't have to move out of the house to see Roy Rogers, Gene Autry, and many many others. And then there were the sci-fi shows made especially for the small screen too. Kids could turn the dial and see **TOM CORBETT-SPACE CADET**, **SPACE PATROL**, **CAPTAIN VIDEO**, and even **BUCK ROGERS AND FLASH GORDON**. Why even think about going to the movies anymore? The last few years that Republic kept their eyes above water, their serials were reduced to



mainly stock-footage, culled from earlier rousing efforts. Some, with minimal action. It was sad to be sure, but it was to be. **THE INVISIBLE MONSTER** was made after the studio's heyday (late 30's to mid-40's), but before their destructive decline. In 1955, Republic turned out their final serial production, **KING OF THE CARNIVAL**, and thusly closed the book to a long enjoyable tale. Thank goodness for home video and DVD! I bid you adieu. And if you suddenly feel a tap on your shoulder, and you turn to find nobody there...don't despair, you may have been visited by **THE INVISIBLE MONSTER**.

-THE END-



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UNIVERSAL'S INVISIBLE THRILLERS

by Tom Trimmer

The impressive box-office performance of **THE INVISIBLE MAN** (1933) persuaded Universal Pictures that there was more gold to be mined from unseen horrors. Several of the studio's thirties serials, including **THE VANISHING SHADOW** (1934), **FLASH GORDON** (1936) and **THE PHANTOM CREEPS** (1939) borrowed the invisibility theme. So impressed was author H. G. Wells by Universal's adaptation of his classic science-fiction novel that he granted the studio permission to produce a series of follow-ups to it. After the success of **SON OF FRANKENSTEIN** in 1939, Universal could clearly see that the time was ripe for their first invisible sequel.

THE INVISIBLE MAN RETURNS (1940)

Sir Geoffrey Radcliffe (Vincent Price), wrongly convicted of the murder of his brother, Michael, is visited, on death row, by his friend, Dr. Frank Griffin (John Sutton), brother of Jack Griffin, the infamous Invisible Man. Griffin injects Radcliffe with a drug called duocain, rendering him invisible! In this condition, Sir Geoffrey sets out to catch the real murderer, before duocain drives him insane.

Geoffrey discovers that alcoholic nightwatchman Willie Spears (Alan Napier) was recently promoted to superintendent of the Radcliffe Collieries by Radcliffe's cousin, Richard Cobb (Sir Cedric Hardwicke). Cobb is infatuated with Helen Manson (Nan Grey), to whom Radcliffe is engaged.

Radcliffe uses his invisibility to scare the truth out of Spears—that Cobb murdered Michael and threatened to kill Spears if he snitched. After tying Spears up, Radcliffe heads for Cobb.

Sir Geoffrey confronts Cobb, accusing him of Michael's murder. Cobb eludes Radcliffe and demands police protection from Inspector Samson (Cecil Kellaway), who is investigating

Radcliffe's prison escape.

Sir Geoffrey sneaks through the police cordon and, at gunpoint, forces Cobb to slip past the guards and drive to Spears' house. When Spears betrays Cobb, the latter kills him, escapes from the house and runs to the coal pile, pursued by the cackling, invisible Radcliffe. Climbing aboard a coal wagon as it ascends the escalator track, Cobb is attacked by the unseen Sir Geoffrey.

From the throng of baffled miners, Samson shoots, hitting Radcliffe, who slumps off of the coal car! Seconds later, the wagon opens, dumping Cobb and its burden of coal to the ground, below! As he dies, Cobb confesses his guilt in front of Samson and the miners.

Badly wounded, Sir Geoffrey makes his way to Dr. Griffin's laboratory. From among the villagers, the doctor recruits volunteer blood donors for an emergency transfusion. The transfusion reverses the effect of duocain, restoring Radcliffe's visibility, and enabling Dr. Griffin to perform a life-saving operation on him.

Rowland V. Lee, who had directed **SON OF FRANKENSTEIN** and **TOWER OF**

LONDON, was originally assigned to direct **THE INVISIBLE MAN RETURNS**, but was replaced by German-born director Joe May. May hired writer Kurt (later Curt) Siodmak, to collaborate on the screenplay with Cedric Belfrage and Lester K. Cole.

THE INVISIBLE MAN RETURNS, unlike the original **INVISIBLE MAN**, depicts the story of an unseen protagonist who is heroic rather than villainous. Price's Geoffrey Radcliffe is a post-production code, rehabilitated version of Claude Rains' Jack Griffin. Siodmak's script employs a theme often used by Alfred Hitchcock—a man wrongfully accused of murder strives to clear himself by tracking down the real killer. By rendering his protagonist invisible, Siodmak gives this well-worn premise a fresh interpretation.

THE INVISIBLE MAN RETURNS marks Vincent Price's first appearance in a macabre role, a decade before he would become firmly established in the horror genre with his chilling performance in **HOUSE OF WAX** (1953). Price's Invisible Man is an appetizer for meatier fiends to come.

In the well-written role of the invisible Geoffrey Radcliffe, Price displays a remarkable range, from ironic humor to desperation to delusional ravings, nearly



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331-A THE INVISIBLE
MAN

matching Claude Rains' brilliant work in the original.

Price's invisible Radcliffe remains sympathetic even under the influence of the invisibility formula ("monocain" in *THE INVISIBLE MAN*, "duocain" in *RETURNS*). Not only is the unseen Sir Geoffrey the film's title monster—he's also its romantic lead. Even under the handages, his face not seen until the film's resolution, Price manages to create an effective onscreen chemistry with co-star Nan Grey's Helen.

Price's Geoffrey winningly compensates for his anxiety and desperation by indulging in mild displays of sarcastic wit, tossing off lines like "I can always get a job haunting a house!" before duocain's mental side effects kick in and he starts to rave like an aspiring despot. Despite the effects of the drug, Radcliffe, never follows through with his tyrannical pipe-dreams, but remains committed to his basic goal—to clear himself and catch Cobb. Price's invisible Radcliffe wins our sympathy not only by the desperation of his plight but by the clever ways that he uses his invisibility to evade his pursuers.

THE INVISIBLE MAN RETURNS is well served by Price's slightly over-the-top acting style, especially since he is unseen throughout most of the film. When Radcliffe finally regains visibility at the end, the sight of the youthful, 28-year-old Price is quite startling. This is the only one of Price's films that he enjoyed watching in later years, because he couldn't see his face—until the end, that is!

Sir Cedric Hardwicke is coldly effective as the dissembling, homicidal Cobb. As with the best movie villains, Cobb's misdeeds motivate the film's entire narrative. Hardwicke manages to bring a touch of pathos to Cobb's ignoble demise, when he is dumped out of a coal wagon to his death.

Nan Grey is sympathetic as Helen, who remains loyal to her "phantom fiancé" despite his weird affliction and symptoms of impending insanity. The couple's reunion at the end provides the film with



a stirringly poignant finale.

John Sutton gives a theatrical but impressive performance in the role of Dr. Frank Griffin, desperately seeking an antidote to the mind-bending invisibility drug, while endeavoring to help clear Geoffrey, at great personal risk.

Although Cecil Kellaway is more stoic than usual as the shrewd Inspector Samson, his customary, twinkling persona occasionally surfaces.

Alan Napier creates a thick, hammy characterization of the cowardly rummy, Willie Spears, delivering his dialog with a heavy Scotch burr. In the scene in which he is terrified by the unseen Radcliffe, he is reduced to a blithering, wheezing wreek.

Legendary makeup artist Jack Pierce streamlined the application of Price's head bandages, creating a special, full-head mask of wrappings with a seam up the back and a zipper. This spared Pierce the time-consuming task of hand-wrapping Price's head every day, as he had done for Claude Rains in 1933.

In *THE INVISIBLE MAN RETURNS*, veteran visual effects expert John P. Fulton repeated many of the same effects he had created for the original *INVISIBLE MAN*, while devising several new ones. As in the original, objects

appeared to move by themselves by the use of concealed wires, and illusions of the partially-clothed, invisible Radcliffe were created by Fulton's tried-and-true traveling matte techniques.

Fulton's effects for *THE INVISIBLE MAN RETURNS* surpass those in *THE INVISIBLE MAN*, presenting images of the title character appearing as a faint outline in smoke and rain, as well as the close-up of the back of Radcliffe's bandaged, invisible head showing through empty eyeholes. The film included miniature shots of Charlie Baker and a stop-motion animation sequence of a rope "tying" itself around Willie Spears' legs. Radcliffe's rematerialization at the end required the use of lap dissolves and matte paintings. To suggest transparent "veins" filling with blood, water in glass tubes was injected with a hypodermic full of fluorescent dye, lit by ultraviolet light.

For his work on *THE INVISIBLE MAN RETURNS*, Fulton was nominated for an Academy Award.

The score for *THE INVISIBLE MAN RETURNS* was composed by Hans J. Salter and Frank Skinner, who also collaborated on music for other Universal thrillers, including *SON OF FRANKENSTEIN*, *TOWER OF LONDON* and *THE WOLF MAN*. Most



of the music for **THE INVISIBLE MAN RETURNS** was by Salter, including a quietly heroic, melancholy leitmotif for Radcliffe and an unabashedly romantic theme for Geoffrey and Helen.

THE INVISIBLE MAN RETURNS is poignant, funny, scary, exciting, absorbing and amazing. With the novelty of its heroic title monster, a fine performance by Vincent Price and visual effects that surpass those of the original, the film is not only the best of Universal's Invisible sequels, but one of the studio's finest thrillers of the forties.

THE INVISIBLE WOMAN (1940)

After inventing a machine that can make people invisible, eccentric Professor Gibbs (John Barrymore) advertises in the local newspaper for a volunteer test subject. Adventurous fashion model Kitty Carroll (Virginia Bruce) responds to Gibbs' ad and agrees to submit to the experiment.

Gibbs uses a chemical injection and his

electrical machine to successfully render Kitty invisible. However, the effect is only temporary. Soon after, Kitty rematerializes.

Gibbs plans to demonstrate his invention to playboy Dick Russell (John Howard), to persuade him to finance additional experiments. When Dick goes off on a fishing trip, Gibbs makes Kitty invisible again and takes her to Russell's lodge. At the lodge, Gibbs introduces Dick to Kitty, who gets drunk on brandy and passes out.

A gang of crooks led by Blackie Cole (Oscar Homolka) reads Gibbs' ad and gets his address from the newspaper. Hiding out in Mexico, the homesick Cole wants to become invisible so he can visit his old home town. While Kitty and Gibbs are at the lodge, Blackie's goons break into the lab and steal Gibbs' machine!

The next morning finds Kitty at the lodge with a severe hangover, still visibly challenged. Gibbs deduces that the brandy Kitty drank prolonged her

condition.

Returning to the lab to find his invention stolen, Gibbs discovers that the thieves didn't take the chemical formula, without which the machine will malfunction.

Gibbs whips up an antidote to counteract the brandy Kitty imbibed, restoring her visibility. He warns her to stay away from alcohol and liquor, which will cause an invisible relapse.

At the hideout, Blackie tries out Gibbs' invention on a henchman named Foghorn (Donald MacBride). Instead of turning Foghorn invisible, Gibbs' contraption gives the hood a falsetto voice! Blackie sends his gang back to get Gibbs.

Blackie's goons arrive at the lab, abduct both Kitty and Gibbs, and drive them to the hideout. Rebelling against Blackie, Foghorn goes to Dick and tells him where the crooks have taken Kitty.

At the hideout, Blackie orders Gibbs to make him invisible—or else! Kitty drinks from a bottle of pure grain alcohol and vanishes! Soon after, Dick shows up and

THE INVISIBLE WOMAN

JOHN HOWARD · CHARLIE RUGGLES
OSCAR HOMOLKA

Directed by A. EDWARD SUTHERLAND
Associate Producer BURT KELLY

helps Kitty subdue the crooks.

Later, Kitty and Dick marry. When their firstborn is given an alcohol rub, he vanishes! Gibbs diagnoses the infant's condition as "hereditary".

The critical and box-office success of *THE INVISIBLE MAN RETURNS* inspired Universal to continue its Invisible series with a comic variation on the theme.

The original story of *THE INVISIBLE WOMAN* was written by Kurt (Curt) Siodmak and director Joe May, who had collaborated on *THE INVISIBLE MAN RETURNS*. The final script, fleshed out by Robert Lees, Frederic Rinaldo and Gertrude Parcell, is stuffed with as many gags as possible, often for little or not reason. As a result, some of the film's humor seems forced.

Universal gave A. Edward Sutherland the task of directing *THE INVISIBLE WOMAN*. Although Sutherland is no Preston Sturges, he competently but

unremarkably maintains the film's comedic flow.

Virginia Bruce is ingratiating as Kitty Carroll, a day-dreaming working girl, eager to break out of her stifling routine and give her overbearing boss a well-deserved kick in the pants. Kitty's mistreatment by the authoritarian Mr. Growley effectively puts the audience on her side. Bruce replaced Margaret Sullivan, who turned the role down.

John Barrymore hams shamelessly as the non-sinister, absent-minded Professor Gibbs. Barrymore's cartoonish caricature of a performance may not be his greatest, but he delivers his dialog with such overripe bravado that it makes even his unfunniest lines seem funny. One of Barrymore's best moments occurs when Gibbs scolds his pet cat, at which time the Great Profile improvises a self-parodying, mock-Shakespearean aside.

Well past his prime and unable to remember his dialog, Barrymore, with the aid of co-star John Howard, cut his lines out of the script and pasted them around the set, behind props, and on other actors' backs, so he could read them while the cameras rolled.

As Dick Russell, John Howard adequately fills the role's leading man requirements, but seems rather sober for a free-wheeling playboy. Howard later revealed that he felt awkward performing romantic scenes with a non-existent partner—and he looks awkward doing it. In one shot, Howard's stunt double dove into a fish pond only 3 feet deep!

As George, Dick's perpetually befuddled huttler, Charlie Ruggles is first seen carrying a tray, stepping on a bottle and falling down a flight of stairs. As the flustered and hewildered George, Ruggles delivers some of the film's best lines, gives numerous scare takes, performs a

CASTLE of FRANKENSTEIN





total of three pratfalls and repeatedly faints.

Charles Lane is memorably unsympathetic as Kitty's mean, penny-pinching, clock-watching employer, Mr. Growley, who bullies his underpaid fashion models like an abusive drill sergeant. After a visitation by the invisible Kitty, Gtowley undergoes a Scrooge-like reformation, abolishing the time-clock, reinstating a model he fired for having a cold, and even pledging to serve his employees tea every day.

As gangster Blackie Cole, who has a habit of continually combing his slick, black, Hitler-styled hair, Oscar Homolka comes off like a second-rate cross between Paul Muni in *SCARFACE* and Edward G. Robinson in *LITTLE CAESAR*. Throughout the film, Homolka never tries to be too funny—and he isn't, until near the end, when Cole is bumped into Gibbs' machine and emerges, like the hapless Foghorn, with a falsetto voice.

The bumbling ineptitude of Blackie's three thugs is somewhat reminiscent of the Three Stooges, especially since one of the goons is played by Shemp Howard; the other two are Ed Brophy and Donald MacBride. Eddie Conrad is effective as Hernandez, Blackie's scientific consultant.

Margaret Hamilton is customarily snooty as Mrs. Jackson, Gibbs' officious housekeeper. The previous year, Hamilton gave the performance of her career as the Wicked Witch of the West in *THE WIZARD OF OZ*. Hamilton's Mrs. Jackson is reminiscent of the Wicked Witch's alter-ego, Mrs. Gulch, minus the menace. Hamilton's best scene in *THE INVISIBLE WOMAN* is when she breaks a wooden chair over Ed Brophy's head.

Among the other familiar faces in the cast of *THE INVISIBLE WOMAN* are Thurston Hall, Mary Gordon, Anne Nagel and Maria Montez.

The score of *THE INVISIBLE WOMAN*, credited to Charles Previn, employs a waltz-like theme for the title character. Several of the film's music cues were reprised by Universal in *THE WOLF MAN* and *SON OF DRACULA*.

Although John P. Fulton's visual effects for *THE INVISIBLE WOMAN* are good, they're not quite as polished as in the first two Invisible films. In some "invisible" scenes, Virginia Bruce's head and arms appear as ghostly outlines. In one shot, the black felt leotard she wore for Fulton's matte process is visible, and her shadow can be seen on the wall, even though she's supposed to be invisible. Kitty's invisible head often cuts into her visible collar. Despite these technical glitches, *THE INVISIBLE WOMAN* earned Fulton another Oscar nomination for visual effects.

THE INVISIBLE WOMAN deviates from Universal's first two Invisible films

CASTLE of FRANKENSTEIN



in its method of inducing invisibility. Here, it requires not only a chemical injection, but also exposing the subject to Gibbs' electrical gadgetry, designed by Kenneth Strickfaden, who created the spark-shooting gizmos of Universal's FRANKENSTEIN films. The process is painless, but causes a tickling sensation, and its dematerializing effect, unlike the first two films, only lasts for a few hours. When Kitty rematerializes, it's not from the inside out, but from the feet up.

The film includes a scene in which Gibbs, car, responding to his command, parks itself, anticipating TV's KNIGHT RIDER series by over 30 years.

THE INVISIBLE WOMAN's production code-defying elements, including a suggestive dialog, disrobing scenes and drunk scenes, were considered risqué in 1940, but seem decidedly mild by today's standards.

Universal was sufficiently encouraged

by THE INVISIBLE WOMAN to further parody THE INVISIBLE MAN in HELLZAPOPPIN (1941). The title of THE INVISIBLE WOMAN was recycled for a 1983 TV movie.

THE INVISIBLE WOMAN is not a horror film, but, rather, a madcap fantasy. The comic relief of Universal's first two Invisible movies give way, in this film, to an all-out slapstick farce. A likeable, if overdone spoof, THE INVISIBLE WOMAN wasn't designed to provoke deep thought, just belly laughs. Although H. G. Wells' name appears in the credits, any similarity between this film and THE INVISIBLE MAN is purely coincidental.

THE INVISIBLE AGENT (1942)

A New York print shop run by Frank Raymond (Jon Hall) is invaded by five foreign agents. One of them, Nazi officer

Conrad Stauffer (Cedric Hardwicke), reveals his knowledge that Raymond's real name is Frank Griffin, grandson of Frank Griffin, Sr., the infamous Invisible Man.

Stauffer offers to pay Frank any price he names for his grandfather's invisibility formula. When Frank refuses, Stauffer and Japanese agent Baron Ikio (Peter Lorre) threaten to chop his fingers off with a paper cutter! Frank manages to elude their clutches and escape with the formula.

Frank reports the incident at a government office. When asked to give the formula to the U.S., Frank again refuses.

CONTINUED IN CoF #33!



CASTLE of FRANKENSTEIN



FRANKENSTEIN *SPECIAL EDITION!*

movieguide

A very **SPECIAL EDITION** featuring comments on invisible men, women, Frankenstein and more by former editor, publisher and founder of CoF, Calvin Thomas Beck. These previously unpublished comments are presented in no particular order and are from Beck's almost lost and unpublished book **SENSE OF WONDER** finished in 1983.

by Calvin Thomas Beck

THE INVISIBLE MAN RETURNS

THE INVISIBLE MAN RETURNS, a good sequel to the Whale original, stars Vincent Price, wrongly accused of his brother's murder, becoming invisible to find the real killer. Heard but unseen, except for a moment at the finale, Price goes after a guilty Alan Napier (Alfred the butler in TV's BATMAN) and villainous Cedric Hardwicke who, in a good chase scene, is strangled by Price on a moving coal shuttle.

THE INVISIBLE WOMAN

Mostly an excuse to trade in on John Barrymore's declining stardom, THE INVISIBLE WOMAN features him as an eccentric scientist who turns career girl Virginia Bruce invisible. The results are spasmodically amusing in this Topper-styled ripoff, but worth watching if only for the cast, including Shemp Howard, Margaret Hamilton, John Howard, Charlie Ruggles, Maria Montez and Oscar Homolka.

INVISIBLE AGENT

INVISIBLE AGENT is a poor man's THE INVISIBLE MAN—strictly kiddie fodder. Jon Hall dashes around invisibly knocking off Nazis. Best thing is the cast, with Ilona Massey, Peter Lorre, Cedric

Hardwicke, John Liel

and J. Edward Bromberg.

THE GHOST OF FRANKENSTEIN

Aberrated doctors and science fiction in 1942 films continued to be delineated in bizarre and unorthodox fashion, to say the least, starting with Lon Chaney Jr. as the Monster in THE GHOST OF FRANKENSTEIN. Cedric Hardwicke co-starred as one more descendant of that notorious malpracticing family, with Lugosi (again as Ygor) having his brain transplanted into the Monster's dumb head to aid the insidious Dr. Lionel Atwill attain power. It never happens due to a dispute in which the Monster breaks Atwill's back. This was to be the last and weakest of the "pure" Frankenstein series before



Lon Chaney Jr. as the Monster in THE GHOST OF FRANKENSTEIN.

Universal would begin lowering the Monster's prestige and presence the



following year in **FRANKENSTEIN MEETS THE WOLF MAN**, until, in 1948, he would arise as an unparalleled comedy foil in **ABBOTT AND COSTELLO MEET FRANKENSTEIN**. **GHOST CATCHERS**

Olsen and Johnson's nutty antics in **GHOST CATCHERS**, with the two zanies looking up weird happenings, spooks and crooks in a haunted Southern mansion. It's regrettable that this odd-ball comedy team made too few films.

FLASH GORDON CONQUERS THE UNIVERSE

FLASH GORDON CONQUERS THE UNIVERSE (third and last of the Gordon serials) brought back together Buster Crabbe as Flash, Frank Shannon as Dr. Zarkov and Charles Middleton as that imitable arch-rogue of the galaxies, Ming the Merciless. Flash tries to squelch Ming in his plans to pepper the

Earth with a deadly dust, the Purple Death. After eleven chapters of ray guns zapping and rockets blasting, Ming gets his reward in the twelfth chapter when a rocketship crashes into a room in which he's locked. Structurally the weakest of the Gordons, it towers beautifully over the appallingly plastic Dino De Laurentis version of 1980.

THE MUMMY'S HAND

Although the new Universal management didn't often exercise the quality control maintained under Carl Laemmle's influence in the Thirties, standards were usually good enough to bring in the fans. In **THE MUMMY'S HAND**, Dick Foran and Wallace Ford were hardly the caliber of protagonists in the original 1933 version, **THE MUMMY**—still, the film was graced by Cecil Kellaway's buoyancy, George Zucco's fine villainous

presence, Eduardo Ciannelli as an eerie Egyptian high priest, and Tom Tyler (former cowboy star and the serial's **CAPTAIN MARVEL**) effectively ghastly as the creature of the feature.

THE HOUSE OF SEVEN GABLES

THE HOUSE OF SEVEN GABLES, Universal's attempt to curry favor with a wider general public, eschewed much suspenseful gothic potentiality to avoid a "horror image." Even though stodgy, it's still interesting seeing bad brother George Sanders framing good brother Vincent Price into serving a long prison sentence so that George can locate a so-called secret treasure somewhere in the old house. Unable to face all the evidence concerning his villainy, following his brother's release, Sanders has a stroke and sheds off this mortal coil.

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BONUS FRANKENSTEIN FEATURE!

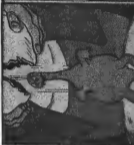




A BABY DINO SAUR!!



LOOK!! IT'S GROWING & IT
BECOME MY VERY EYES!



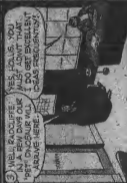
STOP GROWING!
I CAN'T KEEP
YOU IF YOU
GET TOO BIG!



HEY COME
BACK! HEY!!



1 DINO EGGS, AND WE FIND 2...
THERE IT IS... ALMOST COMING INTO
NOW I MUST PUT THIS EGG INSIDE
STONE IN THE BELLY OF IT TO
GIVE IT THE PROPER BALANCE
WHEN IT'S FLOATING IN AIR.



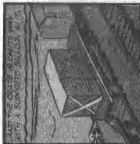
3 WELL RADCLIFFE... YES, HOLLS, YOU
MUST ADMIT THAT
"PET" ONCE OUR WILL
ARRIVE HERE...
IDEAS FREQUENTLY!



2 SUCH A BIG EGG!
I COULD MAKE! AND I
COULD MAKE...
SOME ONE LETTERS...



I CAN'T STAND IT! I CAN'T!
I MUST EAT THAT
EGG!! I MUST!
NOW!!



AND THE BOXES CONTAIN THE
WITH A SUPPOSED "LOOK UP!"

SO KALE FRANKENSTEIN TESTS
OF IT WITH THE BELIEVES TO
BE HIS DINOSAUR...

AND WHAT DO YOU THINK? FRANK
ENSTEIN'S DINOSAUR RUNS RIGHT
ATQ THAT SAME WORKSHOP!

THERE IN THE
CRATE ALL READY
TO GO, THINKS ILL
TAKE THEM NOW
NOW!

HOW SILLY OF ME! I MUST
BE DREAMING, OH WELL...
NEARLY HOME...

AM I IMAGINING THINGS
OR IS HE GETTING
SMALLER?

ALL THE
RIGHT & OUT
OF HIM HE'S
JUST FLOATING
ALONG AFTER
ME!

(GASP BURE) AT LAST I'VE
CAUGHT UP WITH YOU!

HE'S GETTING SMALLER!
IT'S "FANTASTIC!"

FRANKENSTEIN'S DINOSAUR HAS
DEVELOPED A SLOW AIR-LEAK!

NOW, TO CLOSE
UP THE CRATE
AND SEND IT
OUT!

I MUST WRITE TO THE NATIONAL GEOGRAPHIC ABOUT THIS!

FIRST IT CAME OUT OF THE EGG— THEN IT GREW AND GREW— THEN IT GOT SMALLER— HA HA!— I SUPPOSE IT TURNED INTO AN EGG AGAIN? WHAT A SILLY THOUGHT!

WELL, THEY'VE GOT TO GET SOME ANSWERS TO ALL THESE AND GIVE ME MY DINOBAUR EGG IN ANSWER.

WE'LL MAKE VERY MUCH FOR YOU— IF FRANKENSTEIN WILL RETURN THE FAVOR SOME DAY. GOOD BYE.



YOU BARCLIFFE, AND YOUR BROTHER, I'DEARS!



FIRST IT... THEN IT... AND AFTER THAT... BY THAT TIME, IT... THEN... AND NOW...



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